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ART CRITICISM IN THE CLASSROOM

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### Abstract

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The author of this paper designed a test to study two questions about critical influence: the effect on young students, of simple evaluative statements about art; and the directional pressure they may feel from parents and teachers on their own artistic judgements. The children, aged 7 - 12 years, belonged to two extracurricular art classes, treated as control and test groups. The test comprised two gallery visits and two questionnaires. Response patterns were analyzed primarily by means of the chi-square test of statistical significance. It was found that the evidence did not support a conclusion that tendentious statements contained in one of the questionnaires, had any significant effect on the pupils' attitudes. Moreover, the children appeared to feel very little judgemental influence from their parents, and very little affective influence from their teachers. The paper also recommends a simple questionnaire--part of the test design--together with a device for amplifying strong response patterns, to be used by the ordinary art teacher for purposes ranging from art appreciation discussions, to curriculum design.

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## CHAPTER I

### INTRODUCTION

#### Preliminary Remarks

There is universal agreement that traditional art is good (a position, indeed, which is virtually impregnable), but the same is not true of contemporary art. Not enough time has passed to allow for the condensation and solidification of critical orthodoxy, for the emergence of 'safe' attitudes and sentiments. Anyone who reads newspaper art reviews, exhibition catalogues or brochures, coffee-table art books and arty periodicals, anyone who eavesdrops at vernissages, knows that there are ready-made statements about art which are picked up and used by the ill-at-ease, possibly because they have little or nothing to say on their own account, yet lack the sense or the courage to be silent. This is where art critics, gallery owners, art grant entrepreneurs, and in general, those who control the trends, fads, styles and subject-matter of art, are most effective. They formulate phrases, expressive generally of the ineffable, which filter down (in appropriately vulgarized forms) to the general public, the average schoolteacher, and--most remotely--to the ordinary student. One notices indeed, that this 'artspeak' is very often accorded more respect than the work of art itself. Nor are artists always guiltless: given two painters of about equal merit, the one with the best line of artspeak usually gets the grant.

Is the unaided understanding of art really possible for the majority of people? Or is the art middleman--the packager, the wholesaler, the retailer, the publicist: the whole mercantile apparatus--indispensable to the public's appreciation of art? Must an average person approach the contemporary art scene vicariously, as it were, thinking alien thoughts and seeing with alien eyes?

If we are speaking of the way things are, then the answer to these questions is almost certainly, yes. But if we are speaking of the way things should be, then the answer (with equal certainty) is, no. And it is one of the responsibilities of the teacher to try to ensure that things will be the way they should be. This means, in the first instance, educating public taste while the public is still young enough to be educable. But it means more. It means that we must foster in our pupils the interest, the willingness and the capacity to form independent judgements about art, and to have sufficient confidence in them to withstand a fast line of talk. No amount of talk will make good art into bad art, or bad into good. And if a work of art needs to be propped up with philosophy, then it is--at best--incomplete. But art teachers are not always themselves gifted with a capacity for the confident formation of independent opinion, so how can they be expected to teach what they don't know?

The present paper is an attempt to find a solution to this problem. The author designed a test to study two questions about influence: the effect on very young students, of certain kinds of

simple evaluative statements about art; and the directional pressures children may feel from parents and teachers on their own artistic judgements. The paper also recommends a simple questionnaire (part of the test design) as an instrument of art pedagogy, for use even by inexperienced teachers, for purposes ranging from art appreciation discussions to curriculum design. It is shown that--with the aid of the questionnaire--a teacher need not be an 'art expert' to encourage and direct the growth of her pupils' critical faculties along lines natural to them, and it is suggested that such direction and encouragement be begun early.

#### Observations on the Test Design

Students from two children's art classes were taken to an exhibition of contemporary art<sup>1</sup> and asked to complete test questionnaires<sup>2</sup> for each of twenty paintings. In practice, this proved to be an ordered and unbiased method of focussing students' attention on works of art--usually a difficult task. Simple 'yes' or 'no' responses to the questions were designed to relieve the young viewers of the awkward chore of expressing answers in longhand, which would have been a heavy encumbrance because of the children's ages, and because of the large number of evaluations they had to make (240 on each of two occasions). It was important, also, to

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<sup>1</sup>Appendix A.

<sup>2</sup>Infra, pp.12, 13.



concentrate the children's attention upon the paintings and not upon their answer sheets. The long periods of careful observation seem to have impressed the children not only with the visual side of what they criticized, but also with the critical side of what they viewed. It was apparent that the students had become fully familiar with the paintings in the exhibition, and that they were interested in discussing this familiarity with their teachers. The degree of response--whether pro or con--proved to be a good vehicle by which the student was able to take the images away with him after the picture was out of sight.

The test provided the students with the opportunity to think clearly and critically, and it obliged them to respond with definite choices. No test of this kind should allow the choices 'yes', 'no', and 'I don't know', because choosing 'I don't know' frequently represents no choice at all. The questions may appear to have been very naive, but this was deliberate: the questions were made simple to limit the possibility of misunderstanding them. One might also object that such black and white responses allowed for no subtle variation in judgement by the young critics. But in examining pairs of statements such as, 'I like this painting' and 'This is a good painting', one sees that identical responses from the same students are by no means the norm, and therefore, a certain amount of subtlety is built into the test. In other words, simple 'yes' and 'no' responses do not entirely preclude grey areas of judgement about the works of art in the exhibition.

The children had little difficulty with the questionnaires, but they did have problems with the coherent expression of their reactions in a follow-up discussion class<sup>1</sup>. No one is likely to deny that most adult-child conversations are directed towards (putatively) child-centred topics. But the notion commonly held that 'children don't like words', is a feeble one, and only exacerbates problems of muddled verbal expression. Children's linguistic abilities will improve only if they have the opportunity to discuss things normally outside their sphere of interest. The important thing to note in the test analysis and the transcripts of the discussions which follow, is not how poorly the children expressed themselves, but how well they reasoned and what they understood. Their lamentable use of the spoken language should not blind us to the fact that their critical abilities were surprisingly sharp and certain, and in some cases, rather subtle.

#### Survey of Extant Art Tests

A brief survey of some existing art tests<sup>2</sup> follows.

The Rutgers Drawing Test. Ages 4-6, 6-9; 1952-69. This is an exercise in copying, described by its author, Anna Spiesman Starr<sup>3</sup>, as a 'non-verbal test of increasing difficulty to tap such abilities as

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<sup>1</sup>Appendices B-E.

<sup>2</sup>For more detailed descriptions and criticisms of these and other tests, see the Seventh Mental Measurements Yearbook, and Tests in Print II.

<sup>3</sup>Seventh Mental Measurements Yearbook, p. 830.

perception of form and space, analysis of design in reproduction, motor coordination, critical attention and a demonstration [sic] of how the child revealed his personality strength in attacking a new and unfamiliar problem.' The MMY reviewer, Melvyn I. Semmel, says it is 'essentially a test of visuomotor ability'.<sup>1</sup>

The Torrance Tests of Creative Thinking, Research Edition. Kgn [sic] through graduate school; 1966. Leonard L. Baird, reviewing<sup>2</sup> the tests for MMY, says they are 'designed to measure four aspects of "creative thinking"--fluency, flexibility, originality, and elaboration. Two scores for each aspect are provided--[he goes on]--verbal and figural.' Another MMY reviewer, Michael A. Wallach, says that<sup>3</sup> 'like intelligence tests, the Torrance tests will help teachers sift out more from less talented students,' but complains that, 'we are left with the nagging suspicion that the major effect of the tests will be to give intelligence assessment a more respectable name.'

The Barron-Welsh Art Scale: A Portion of the Welsh Figure Preference Test. Ages 6 and over; 1959-63. This gives a 'non-verbal measure of complexity-simplicity related to artistic taste and talent', according to one of its authors, Frank Barron. He describes<sup>4</sup> the

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid., p. 836.

<sup>3</sup>Ibid., pp. 839-40.

<sup>4</sup>Barron, Frank, Creativity and Psychological Health: Origins of Personal Vitality and Creative Freedom (Princeton, N.J.: D. Van Nostrand Co., Inc., 1963), pp. xi, 292.

correlates of the test: 'A liking for complex figures is related negatively to rigidity, constriction, social conformity, subservience to authority, politico-economic conservatism, and ethnocentrism; it is related positively, however, to originality, verbal fluency, expression as opposed to repression of impulse, and to cathexis [sic<sup>1</sup>] of intellectual activity.' If this does what its author claims, then it sorts out not only the sheep from the goats, but the good guys from the bad guys, however all reviewers note<sup>2</sup> that it is difficult to determine just what aspect of creativity the test is trying to measure.

The Meier Art Tests: 1, Art Judgement. Grades 7-16 [sic] and adults; 1929-42.

The Meier Art Tests: 2, Aesthetic Perception. Grades 9-16 [sic] and adults; 1963. Art Judgement is a collection of 100 paired illustrations adapted (as the test's author puts it) 'from selected works of art'. The test candidate must choose one from each pair. There are 'right' and 'wrong' choices, depending upon which one of each nearly identical pair is selected as being 'superior'. Depth cues, shading, design, composition, variety, diagonality, verticality, horizontality, contrast, complexity, etc., etc., etc., determine the 'right' selections, one supposes, but the standards of excellence

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<sup>1</sup>This word is not listed in The International Webster New Encyclopedic Dictionary of the English Language & Library of Useful Knowledge (New York: Tabor House, 1972). The nearest approximation is, 'cathexis, n. The channeling of psychic energy in an object'.

<sup>2</sup>Mental Measurements Yearbook, p. 82.

are archaic. Aesthetic Perception, according to the MMY reviewer, Laurence Siegel<sup>1</sup>, is 'an experimental test probably measuring something related to artistic ability. The nature and utility of the functions measured are not clarified by the data provided in the preliminary manual. The independence of these functions from those measured by Art Judgement also remains to be demonstrated.'

There are plenty of other tests as well: Advanced Placement Examination in Art (High school; 1972-73); Art Vocabulary (Grades 7-16 [sic]; 1969); Graves Design Judgement Test (Grades 7-16 [sic] and adults; 1948); Horn Aptitude Inventory (Grades 12-16 [sic] and adults; 1939-53); Knauber Art Vocabulary Test (Grades 7-16 [sic]; 1932-35); and many, many more.

Most of these are designed to measure some aspect of art ability. Tests which contain sets of aesthetic examples (cf., e.g., the Meier Tests) can measure responses to those, and only those examples. They fail (as, indeed, they must fail) to take into account the passage of time, the ebb and flow of fashion, the fact that each generation rejects most forcibly the style of its immediate predecessors. And if they seek to stay current by frequent new editions, they lose their fixed points of reference. In the attempt to gauge 'talent', the tests may succeed, according to their own standards. But this is at best a dubious enterprise, no less dubious than that of ranking children according to IQ.

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<sup>1</sup>Ibid.

## CHAPTER, II

### THE TEST

#### A Statement of the Problems

The test was designed to investigate three problems:

1. To what degree are children's opinions of works of art governed by the way in which critical or evaluative statements are phrased? In particular, do remarks about paintings which invite a favourable response induce measurably different opinions, from remarks which invite an unfavourable response?
2. How strongly are children's attitudes affected by those of their parents and teachers, or by what children may imagine them to be?

If we find that our pupils are easily influenced either by tendentious art criticism (using the expression 'art criticism' very loosely) or by what often amounts to the same thing, the explicit or implicit, the real or imagined pressure of parents' and teachers' opinions, then we must ask ourselves whether we might not be 'crowding' our pupils too much, denying them adequate room for the independent development of taste. If, on the other hand, we find that children are not easily influenced by what we say about art, or by how we say it, then we must question whether a policy of scrupulous equivocation and noncommittal 'fairness' to all art with which we bring them into contact, the attempt to conceal our own opinions and tastes, does not deprive children of a useful, healthy, indeed necessary stimulus to the growth of judgement.

The remaining problem we considered was:

3. To develop a questionnaire for classroom use which will show us what kind of art the pupils really like, which will add structure to gallery visits and serve as a basis for art appreciation discussions, which will supply a procedure enabling us to tailor our art curriculum to the specific groups with which we work.

Such a questionnaire should free the teacher, to some degree at least, from an arid dependence on 'ed-psych' formulae in the design of art curricula.


The first two problems relate to sociological aesthetics, the third is pedagogical, though in practice no such fine distinction is drawn: a single test question may serve a number of purposes.

This will be apparent as results are amalgamated and analyzed.

No doubt a test designed to do a single job will do it better than a test designed to do that job among several: procedures which work well for one sort of problem can be expected to work less well for another. However, the logistics of economy and time may dictate (as indeed they did in the present case) that a single test be given, and that the associated questionnaires be short, for if one is forever testing, one is not teaching.

#### Test Conditions and Data Collection

The pupils examined were drawn from two groups. One group was treated as a control group (for the purposes of Problem 1), and designated Group M. They belonged to an extracurricular art class given by the author and organized by the Parents' Association



of the Jewish Peoples' and Peretz Schools in Montreal. The other group was treated as a test group (for Problem 1) and designated Group N. They belonged to an extracurricular art class given by Mrs. Audrey Notkin Cayne at the Saidye Bronfman Centre in Montreal. The pupils in Group M ranged in age from nine to twelve years; the pupils in Group N ranged from seven to eleven.

The tests were given in mid-December 1973. Unfortunately, some students began their winter vacation early, and this cut into the number available for testing: Group M had nine members and Group N had seven. This in no way invalidates the test, however, since cell populations for the chi-square contingency table approximation to the multinomial distribution--the principal method used for analysis--can safely fall as low as five and even as low as one in some situations.<sup>1</sup> The results are thus valid for the sample tested, but no larger claim is made: the pupils were not randomly selected from the population at large, they were self-selected from a single socio-economic, ethno-cultural group. They had voluntarily enrolled in the extracurricular classes, and all available members of the classes were tested. All the pupils were of Jewish background, upper-middle income family, and all resided in the western suburbs of Montreal. The test, therefore, should be regarded as a pilot experiment. It is the technique which is recommended, not the universality of the results.

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<sup>1</sup>Mendenhall, William, Introduction to Probability and Statistics (4th ed., North Scituate, Mass.: Duxbury Press, 1975), p. 285.



The children were invited to look at twenty paintings (numbered 1 to 20) drawn from an exhibition which opened 1 December 1973 at the Saidye Bronfman Centre, titled New York Avant-Garde 74.<sup>1</sup> They were asked to complete a separate questionnaire for each painting selected from the exhibition. The questionnaires were read to the pupils, who wrote their numbered answers ('yes' or 'no') on pads of paper. Each painting was given its own numbered page in order to avoid mistakes in answering. The test comprised two questionnaires: Questionnaire I.

1. This is a good painting. (yes or no)
2. I like this painting. (yes or no)
3. I could paint a better one. (yes or no)
4. This painting is the right size. (yes or no)
5. This painter uses good colours. (yes or no)
6. I wish I had made this picture. (yes or no)
7. This picture makes me feel good. (yes or no)
8. I would like to have this picture at home in my room. (yes or no)
9. This artist is doing the best work he can. (yes or no)
10. My parents would like this picture. (yes or no)
11. My teacher likes this picture. (yes or no)
12. I would pay one year's allowance for this picture. (yes or no)

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<sup>1</sup>For descriptions and slides of the paintings, see Appendix A.

Questionnaire II.

1. This is a bad painting. (yes or no)
2. I dislike this painting. (yes or no)
3. I could paint a better one. (yes or no)
4. This painting is the wrong size. (yes or no)
5. This painter uses bad colours. (yes or no)
6. I'm glad I didn't paint this picture. (yes or no)
7. This picture makes me feel awful. (yes or no)
8. I would hate to have this picture at home in my room. (yes or no)
9. This artist could do better work. (yes or no)
10. My parents would hate this picture. (yes or no)
11. My teacher dislikes this picture. (yes or no)
12. I would pay one year's allowance for this picture. (yes or no)

Note that, in most cases, each statement in Questionnaire II is a strong negation of the correspondingly-numbered statement in Questionnaire I. Questions 3 and 12 are identical on both questionnaires, and were introduced as controls. Each pupil in each group viewed each painting on two occasions separated by a week. The pupils in Group M were asked to complete Questionnaire I on each occasion. The pupils in Group N were asked to complete Questionnaire I the first week, and Questionnaire II the second week.

In what follows, we let  $F$  represent a favourable response by one pupil on one occasion to one statement about one painting (favourable, that is, to the painting);  $U$  will represent an

unfavourable response. In Questionnaire I, F was associated with a 'yes' response to questions 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, and U with a 'no' response. F was associated with a 'no' response to question 3, and U with a 'yes' response. In Questionnaire II, F was associated with a 'no' response to questions 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and U with a 'yes' response. On question 12, F was associated with 'yes' and U with 'no'. The results for each statement, each painting, and each pupil in each group were recorded as one of the following:

A  $\equiv$  (F,F): both responses favourable;

B  $\equiv$  (U,U): both responses unfavourable;

C  $\equiv$  (F,U): first favourable, second unfavourable;

D  $\equiv$  (U,F): first unfavourable, second favourable;

where 'first' and 'second' refer to first week of testing and second week of testing, respectively. The responses of types A, B, C, D, were then enumerated and the data were gathered into Tables 1 and 2. Clearly, for each group, each question, and each painting,  
number of F's in Week 1 = number of A's + number of C's;  
number of F's in Week 2 = number of A's + number of D's;  
number of U's in Week 1 = number of B's + number of D's;  
number of U's in Week 2 = number of B's + number of C's;  
thus the raw data are easily recoverable.

TABLE 1  
RESPONSE FREQUENCIES FOR GROUP M

Question Number	Response Type	Painting Number																			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	A	8	3	6	8	8	6	7	8	8	9	7	9	1	6	6	7	6	9	5	9
1	B	0	4	1	0	1	1	1	1	0	2	0	5	2	2	0	2	0	2	0	0
1	C	1	2	2	1	0	1	1	0	0	0	0	0	1	1	0	2	0	0	2	0
1	D	0	0	0	0	0	1	0	0	0	0	0	0	2	0	1	0	1	0	0	0
2	A	8	4	5	8	8	7	5	6	5	5	7	8	1	3	5	7	4	9	5	6
2	B	0	3	2	0	1	0	1	0	3	1	1	0	8	2	2	1	2	0	3	1
2	C	1	1	1	1	0	1	2	2	0	1	1	1	0	2	1	1	3	0	1	1
2	D	0	1	1	0	0	1	1	1	1	2	0	0	0	2	1	0	0	0	0	1
3	A	7	0	3	9	6	5	8	9	9	8	6	9	4	5	3	7	5	9	6	8
3	B	1	8	3	0	3	1	0	0	0	0	2	0	2	4	1	1	0	3	0	0
3	C	1	1	2	0	0	2	0	0	0	0	1	0	0	1	0	1	0	0	0	0
3	D	0	0	1	0	0	1	1	0	0	1	0	0	3	1	2	0	2	0	0	1
4	A	3	0	2	6	1	1	7	6	4	6	1	6	5	8	2	6	2	9	3	4
4	B	3	5	6	1	4	6	0	1	2	1	7	2	1	1	3	2	3	0	4	1
4	C	2	1	1	2	2	1	2	0	2	1	1	0	1	0	2	1	3	0	1	1
4	D	1	3	0	0	2	1	0	2	1	1	0	1	2	0	2	0	1	0	1	3
5	A	6	1	3	8	9	6	8	4	7	9	7	9	6	7	9	6	2	9	9	8
5	B	2	6	6	0	0	1	0	4	0	0	0	0	1	0	0	1	4	0	0	0
5	C	1	0	0	1	0	2	1	1	0	0	2	0	2	1	0	0	3	0	0	0
5	D	0	2	0	0	0	0	0	0	2	0	0	0	0	1	0	2	0	0	0	1
6	A	3	0	2	7	4	1	6	4	4	3	2	7	0	4	4	4	1	7	4	4
6	B	1	7	5	0	4	4	0	2	4	3	4	1	7	2	5	2	3	0	4	2
6	C	4	2	1	2	1	2	1	1	0	3	3	1	1	3	0	2	5	1	1	1
6	D	1	0	1	0	0	2	2	2	1	0	0	0	1	0	0	1	0	1	0	2
7	A	2	0	3	5	4	4	7	2	1	1	3	3	0	2	2	4	2	6	2	3
7	B	3	6	5	0	4	2	2	3	5	4	2	3	7	4	4	5	4	2	6	3
7	C	3	1	1	4	8	2	0	2	1	3	3	1	1	2	3	0	3	1	1	1
7	D	1	2	0	0	1	1	0	2	2	1	1	2	1	1	0	0	0	0	0	2
8	A	3	1	3	7	5	3	4	3	4	1	1	3	0	3	4	3	0	6	2	3
8	B	4	6	5	1	4	4	4	3	4	5	6	4	9	3	5	2	5	1	5	4
8	C	0	1	1	0	0	1	0	2	0	2	2	0	0	3	0	1	3	1	1	0
8	D	2	1	0	1	0	1	1	1	1	1	0	1	0	0	0	3	1	1	1	2
9	A	5	0	2	7	4	2	9	7	6	7	3	8	1	4	2	3	4	8	4	8
9	B	2	6	6	0	4	5	0	1	0	1	5	0	5	3	4	4	3	0	5	0
9	C	2	1	0	2	0	2	0	1	2	1	1	0	1	1	0	2	1	1	0	0
9	D	0	2	1	0	1	0	0	0	1	0	0	1	2	1	3	0	1	0	0	1
10	A	4	0	3	6	4	2	5	6	5	3	2	7	1	2	3	4	4	6	4	3
10	B	1	6	5	2	3	2	0	1	2	2	1	1	6	4	4	2	3	1	5	3
10	C	1	2	1	1	2	3	1	1	1	2	4	0	0	1	0	2	2	0	0	1
10	D	3	1	0	0	0	2	3	1	1	2	2	1	2	2	2	1	0	2	0	2
11	A	5	5	5	5	5	4	6	8	6	5	5	6	4	5	6	6	6	7	4	3
11	B	0	0	0	1	0	1	0	0	0	1	1	0	1	0	0	0	0	0	0	1
11	C	4	4	3	3	3	3	2	1	2	1	1	1	0	2	1	3	3	1	4	3
11	D	0	0	1	0	1	1	1	0	1	2	2	2	4	2	2	0	0	1	1	2
12	A	3	0	1	6	1	1	3	2	3	0	0	3	0	2	1	3	0	3	0	2
12	B	4	7	7	2	6	7	4	5	6	6	8	5	9	6	6	6	8	4	7	4
12	C	0	1	0	1	1	0	0	2	0	2	1	0	0	1	1	0	0	0	0	1
12	D	2	1	1	0	1	1	2	0	0	1	0	1	0	0	1	0	1	2	2	2

TABLE 2  
RESPONSE FREQUENCIES FOR GROUP A

Question Number	Response Type	Painting Number																			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	A	3	0	5	6	5	2	7	6	7	7	3	7	2	6	3	6	3	7	2	5
1	B	2	7	1	0	2	2	0	1	0	0	1	0	3	1	2	1	2	0	2	2
1	C	1	0	1	1	0	2	0	0	0	0	0	0	2	0	1	0	1	0	3	0
1	D	1	0	0	0	0	1	0	0	0	0	3	0	0	0	1	0	1	0	0	0
2	A	2	0	3	5	5	3	7	2	3	6	3	5	2	4	3	4	4	6	3	7
2	B	1	7	2	1	0	2	0	0	3	1	2	1	4	1	3	2	1	1	3	0
2	C	1	0	0	1	2	2	0	4	1	0	0	1	0	2	0	0	1	0	1	0
2	D	3	0	0	0	0	0	0	1	0	0	2	0	1	0	1	1	1	0	0	0
3	A	3	0	2	5	4	2	5	6	4	7	1	6	3	3	1	4	3	4	1	7
3	B	0	7	2	0	1	4	1	0	0	0	3	0	3	2	6	2	1	0	5	0
3	C	3	0	1	1	2	0	0	1	1	0	1	0	1	1	0	0	2	1	1	0
3	D	1	0	2	1	0	1	1	0	2	0	2	1	0	1	0	1	1	2	0	0
4	A	3	4	4	4	2	5	5	4	6	1	4	3	4	0	6	4	4	2	5	
4	B	1	4	1	0	0	3	2	1	2	1	4	0	0	1	6	1	0	0	4	0
4	C	1	2	1	3	1	0	0	1	0	0	0	1	1	2	0	0	2	1	1	0
4	D	2	0	1	0	2	2	0	0	1	0	2	2	3	0	1	0	1	2	0	2
5	A	3	0	3	6	6	4	6	4	4	6	3	6	3	6	4	4	4	6	3	6
5	B	1	7	3	0	0	1	0	0	0	0	2	0	3	1	2	2	2	0	2	0
5	C	2	0	0	1	0	2	1	1	1	0	0	1	1	0	1	0	1	0	2	0
5	D	1	0	1	0	1	0	0	2	2	1	2	0	0	0	0	1	0	1	0	1
6	A	2	0	2	6	5	2	6	5	4	6	4	4	2	4	1	3	3	5	1	4
6	B	2	7	1	1	1	3	0	1	2	1	1	2	5	1	5	3	2	0	4	1
6	C	1	0	1	0	1	2	1	0	1	0	0	0	0	2	0	0	1	2	1	1
6	D	2	0	3	0	0	0	0	1	0	0	2	1	0	0	1	1	1	0	1	1
7	A	2	0	2	6	4	3	7	6	3	6	1	5	3	3	2	5	3	6	2	6
7	B	5	7	2	1	0	2	0	1	0	0	4	1	4	1	4	1	3	0	3	1
7	C	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	1	1	0	2	0
7	D	0	0	3	0	3	1	0	0	4	1	2	1	0	2	1	0	0	1	0	0
8	A	1	0	2	4	4	2	4	4	2	4	2	3	1	2	1	3	2	4	2	5
8	B	4	7	4	2	1	3	2	1	3	1	4	3	6	2	4	2	2	2	3	1
8	C	1	0	0	0	1	1	1	1	0	0	0	0	0	2	0	1	2	1	1	0
8	D	1	0	1	1	1	1	0	1	2	2	1	1	0	1	2	1	1	0	1	1
9	A	1	0	2	6	2	2	5	3	4	4	1	5	2	4	0	3	2	6	1	6
9	B	4	7	4	1	2	3	0	3	3	1	4	1	5	3	6	1	4	1	6	1
9	C	0	0	0	0	2	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0
9	D	2	0	1	0	1	1	1	1	0	2	2	1	0	0	1	2	1	0	0	0
10	A	2	0	2	5	4	2	6	4	2	5	1	5	2	4	1	3	1	6	1	4
10	B	1	7	2	1	1	4	0	1	1	0	3	1	4	3	4	1	1	1	4	0
10	C	0	0	2	1	1	1	1	1	3	0	0	0	1	0	0	1	4	0	1	0
10	D	4	0	1	0	1	0	0	1	1	2	3	1	0	0	2	2	1	0	1	3
11	A	3	1	4	6	4	3	5	2	3	3	2	6	3	5	3	4	2	4	1	6
11	B	0	4	1	0	1	1	0	0	0	0	1	0	2	1	3	1	0	0	2	0
11	C	0	2	2	1	1	2	1	2	1	3	1	0	2	0	0	1	1	0	1	1
11	D	4	0	0	0	1	1	1	3	3	1	3	1	0	1	1	1	4	0	3	0
12	A	0	0	1	2	1	0	3	0	0	2	1	0	0	2	1	1	0	3	2	2
12	B	6	7	3	3	4	6	1	5	3	2	5	4	4	2	4	4	5	2	4	2
12	C	1	0	1	0	2	1	1	1	0	1	1	2	3	0	2	2	1	0	3	
12	D	0	0	2	2	0	0	2	1	3	3	0	2	1	0	2	0	0	1	1	0

### Test Limits and Controls

Before beginning an analysis of the test results one must state clearly what conclusions can be demonstrated, and what cannot. This involves the role of the null hypothesis in experimental design, which Sir Ronald Fisher characterized this way:<sup>1</sup>

The two classes of results which are distinguished by our test of significance are, on the one hand, those which show a significant discrepancy from a certain hypothesis ... and on the other hand, results which show no significant discrepancy from this hypothesis. This hypothesis, which may or may not be impugned by the result of an experiment, is again characteristic of all experimentation. Much confusion would often be avoided if it were explicitly formulated when the experiment is designed. In relation to any experiment we may speak of this hypothesis as the 'null hypothesis', and it should be noted that the null hypothesis is never proved or established, but is possibly disproved, in the course of experimentation. Every experiment may be said to exist only in order to give the facts a chance of disproving the null hypothesis.

With regard to the specific analytic technique used in the present study (viz., the chi-square contingency table approximation to the multinomial distribution), William Mendenhall warns that<sup>2</sup>

... nonrejection of the null hypothesis does not imply that it should be accepted. We would have difficulty in stating a meaningful alternative hypothesis for many practical applications and, therefore would lack knowledge of the probability of making a type II error....

Accepting the null hypothesis when it is false is called a type II error for a statistical test.

Therefore, the problems under analysis will be framed so as to admit of an explicit formulation of the null hypothesis in each case.

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<sup>1</sup>Sir Ronald Fisher, 'The Mathematics of a Lady Tasting Tea', The World of Mathematics, ed. James R. Newman, vol. I (New York: Simon and Schuster, 1956), p. 1515.

<sup>2</sup>Mendenhall, op. cit., pp. 298, 132.

If the data should prove inadequate to reject any of the null hypotheses connected with the test, we will not make type II errors in our anxiety to generate conclusions which are more firm and significant than the evidence allows.

In order to ensure that Groups M and N might legitimately be employed as control and test groups, respectively, it was necessary to determine that their responses to Questionnaire I did not differ significantly from each other in the first week of testing. This was done by comparing the number of F's obtained in each group for questions 1 - 12, summing over the twenty paintings. The results appear in Table 3, below.

TABLE 3  
FREQUENCY OF F RESPONSES IN WEEK I

Group	Question Number												Row Totals
	1	2	3	4	5	6	7	8	9	10	11	12	
M	150	137	136	106	147	106	89	78	112	99	151	45	1356
N	104	95	87	88	101	83	81	64	64	77	95	44	983
Column Totals	254	232	223	194	248	189	170	142	176	176	246	89	2339

$$\chi^2 = 10.85287$$

Number of degrees of freedom = 11

Level of significance = .456

The correlation found between the group classification and the distribution of favourable replies was at no better than the .45 level of significance. That is, we can be no more than 55% confident that differences between the response patterns of the two groups in the first week of testing, did not occur by chance. This confidence level is not an adequate objection to the use of M as control and N as test group. Social scientists typically accept as statistically significant those relationships which have only a .05, .01, or .001 probability of occurring by chance,<sup>1</sup> and our data appear to have had better than a .45 probability of this. The null hypothesis, here, is the hypothesis that the two groups did not respond in significantly different ways to the questionnaire, and the data present no evidence strong enough to reject it.

#### Analysis of Problem 1

Recall now the first problem we set ourselves:<sup>2</sup>

To what degree are children's opinions of works of art governed by the way in which critical or evaluative statements are phrased? In particular, do remarks about paintings which invite a favourable response induce measurably different opinions, from remarks which invite an unfavourable response?

We must sharpen the formulation of this somewhat, that it may be amenable to the techniques we have at hand. The pupils in Group M were given Questionnaire I on both occasions. The only variable

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<sup>1</sup>William R. Klecka, Norman H. Nie, and C. Hadlai Hull, SPSS Primer (New York: McGraw Hill Book Co., 1975), p. 74.

<sup>2</sup>Supra, p. 9.



here is the passage of time. Thus, it should be possible to find out what changes in the pupils' attitudes are effected by time alone, and to get some measure of these changes.<sup>1</sup>

To illustrate the procedure, let us isolate one question, say Group M's question 1, and count the number of A's, B's, C's, and D's recorded against it (summing over the twenty paintings). This gives (from Table 1):

Frequency of A's = 136;

Frequency of B's = 25;

Frequency of C's = 14;

Frequency of D's = 5.

We must distinguish between changes (designated C) from F to U-- changes which are the effect of what might be called 'natural deterioration' of opinion--and changes (designated D) from U to F-- the effect of 'natural amelioration' of opinion. We must also distinguish between the two kinds of case in which there is no change: those designated A--F both times--and those designated B--U both times. Moreover, we are not interested simply in the number of A's, B's, C's, and D's, but rather in their proportions. But in which proportions? The proportions, for example, of replies of the different kinds relative to the total number of replies, make comparison between the two groups easier, but otherwise, they convey

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<sup>1</sup>See also Appendix B.

scarcely more information than do the raw numbers. What is needed is the conditional proportions, e.g., we must know what proportion of F responses in week 1 were also F responses in week 2. These conditional proportions will give an estimate of the pupils' propensity to change (or not to change) their opinions from one week to the next, relative to their original opinions.

If we denote by

$F_1$ , an F response in week 1;

$F_2$ , an F response in week 2;

$U_1$ , a U response in week 1;

$U_2$ , a U response in week 2;

then (abusing probability notation somewhat) we want estimates of the conditional probabilities

$P(F_2|F_1)$ ,  $P(U_2|F_1)$ ,  $P(F_2|U_1)$ ,  $P(U_2|U_1)$ ,

for each group and each question.

The best estimates for these are obtainable by taking the ratios of the means. In the illustration from Group M's question 1,<sup>1</sup> these give

$P(F_2|F_1) = \text{No. of A's} / (\text{No. of A's} + \text{No. of C's}) = 136/150 = 90.67\%$ ;

$P(U_2|F_1) = \text{No. of C's} / (\text{No. of A's} + \text{No. of C's}) = 14/150 = 9.33\%$ ;

$P(F_2|U_1) = \text{No. of D's} / (\text{No. of B's} + \text{No. of D's}) = 5/30 = 16.67\%$ ;

$P(U_2|U_1) = \text{No. of B's} / (\text{No. of B's} + \text{No. of D's}) = 25/30 = 83.33\%$ .

Thus, for example, a pupil chosen arbitrarily from Group M, who

<sup>1</sup>Supra, p. 20.

answered question 1 affirmatively the first week with reference to an arbitrary painting, is approximately 91% likely to have given the same answer to the same question about the same painting in the second week. Note that

$$P(F_2|F_1) + P(U_2|F_1) = 1;$$

$$P(F_2|U_1) + P(U_2|U_1) = 1;$$

and this is always true. Therefore, we need consider only one member of each pair of conditional probabilities, since the other is immediately recoverable from it. Let us settle on  $P(F_2|F_1)$  and  $P(U_2|U_1)$ : these are measures of the pupils' propensities not to change an opinion from one week to the next.

The pupils in Group N were given Questionnaire I on the first occasion, and Questionnaire II on the second. There were thus two variables involved: the passage of time and the phrasing of the questions.<sup>1</sup> If we follow the same procedure in estimating  $P(F_2|F_1)$  and  $P(U_2|U_1)$  as we did with Group M, then we can compare these estimates question by question with those obtained from Group M. Moreover, in the contingency tables, the changes due to time alone--'natural deterioration' and 'natural amelioration'--should 'cancel out' to a large degree, between the groups, and whatever differences are left--if any--should be the effect of the altered phrasing of the statements in Questionnaire II.

The conditional proportions  $P(F_2|F_1)$  over questions 1 - 12 for each group are displayed in Table 4.

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<sup>1</sup>See Appendix B.

TABLE 4

ESTIMATED PROPENSITIES TO MAINTAIN FAVOURABLE OPINIONS

Group	Question Number											
	1	2	3	4	5	6	7	8	9	10	11	12
M	91	85	93	77	90	67	63	76	84	75	70	76 (Z)
N	88	83	82	81	86	83	93	81	92	78	77	48 (Z)

Note that Group N had higher  $P(F_2 | F_1)$  on every question except numbers 1, 2, 3, 5, 12. That is, on all but these five questions, the proportion of pupils who answered favourably the second week given that they had answered favourably the first week, was higher in Group N than it was in Group M. Thus, the rephrasing of questions in Questionnaire II appears to have had a deteriorative effect on favourable replies only for these questions (if indeed it had any effect at all!). But questions 3 and 12 are control questions, unchanged between the two questionnaires, as mentioned before, so in fact any effect of rephrasing is evident only in questions 1, 2, and 5. The group versus response correlations on these questions are displayed in Tables 5A, 5B, 5C, and are found to be of little or no account in each case. That is, with respect to favourable replies, the (null) hypothesis that the two groups behaved essentially the same from week to week on questions 1, 2, and 5 cannot reasonably be rejected on the basis of these data.

TABLE 5A  
FREQUENCY OF FAVOURABLE RESPONSES TO QUESTION 1

Group	Response Type		Row Totals
	$F_1 (-A + C)$	$F_2   F_1 (-A)$	
M	150	136	286
N	104	92	196
Column Totals	254	228	482

$\chi^2 = .0173$   
Number of degrees of freedom = 1  
Level of significance = .895

TABLE 5B  
FREQUENCY OF FAVOURABLE RESPONSES TO QUESTION 2

Group	Response Type		Row Totals
	$F_1 (-A + C)$	$F_2   F_1 (-A)$	
M	137	116	253
N	95	79	174
Column Totals	232	195	427

$\chi^2 = .0083$   
Number of degrees of freedom = 1  
Level of significance = .927

TABLE 5C  
FREQUENCY OF FAVOURABLE RESPONSES TO QUESTION 5

Group	Response Type		Row Totals
	$F_1 (= A + C)$	$F_2   F_1 (= A)$	
M	147	133	280
N	101	87	188
Column Totals	248	220	468

$$\chi^2 = .068$$

Number of degrees of freedom = 1

Level of significance = .794

If we now use Table 4 to compare the conditional proportions  $P(F_2 | F_1)$  of favourable replies from week to week between the two groups on the test questions alone (no.'s 1, 2, 4, 5, 6, 7, 8, 9, 10, 11), we find that  $\chi^2 = 5.98994$ , with nine degrees of freedom. This gives a correlation at about the .75 significance level, between the group classification and the distribution of conditional proportions. That is, we can be not much more than 25% confident that the students in the two groups exhibited markedly different tendencies to change favourable opinions. More briefly, any difference between the Group M and Group N students' propensities not to change their minds, is approximately 75% likely to have occurred by chance. Thus, there is little evidence to support the hypothesis that the

rephrased questions of Questionnaire II had any effect at all on favourable responses, at least, not of the type which might have been expected.

If we look at the aggregate of favourable responses over the test questions, we see that in Group M there was a decline of 248 F's (21%) from week 1 to week 2, while in Group N, there was a decline of 135 F's (only 16%) over the same period. The aggregate frequencies are compared in Table 6.

TABLE 6  
AGGREGATE FAVOURABLE RESPONSES  
OVER TEST QUESTIONS

Group	Response Type		Row Totals
	$F_1 (-A + C)$	$F_2   F_1 (-A)$	
M	1175	927	2102
N	852	717	1569
Column Totals	2027	1644	3671

$$\chi^2 = .927$$

Number of degrees of freedom = 1

Level of significance = .336

The correlation here is at about the .33 level of significance, i.e., the pattern has approximately a one in three probability of occurring by chance. This is a very weak correlation, but if it shows anything,

it shows that the test group, the group subjected to the tendentious questionnaire in the second week, displayed less propensity to change favourable opinions than the control group did! Thus, there was nothing in the behaviour of Group N from week 1 to week 2 which may not be accounted for on the basis of 'natural deterioration' of opinion.

Let us now examine the two groups with an eye to the 'natural amelioration' of opinion. The conditional proportions  $P(U_2|U_1)$  over questions 1 - 12 for each group appear in Table 7.

TABLE 7

ESTIMATED PROPENSITIES TO MAINTAIN UNFAVOURABLE OPINIONS

Group	Question Number											
	1	2	3	4	5	6	7	8	9	10	11	12
M	83	72	70	72	76	81	81	82	79	67	21	87 (X)
N	81	78	70	60	67	75	68	75	79	63	38	79 (X)

Note that Group N had lower  $P(U_2|U_1)$  on every question except numbers 2 and 11. That is, on all but these two questions, the proportion of pupils who maintained unfavourable opinions from the first to the second week was higher in Group M than it was in Group N. The frequency of U's for both groups on questions 2 and 11 is compared in Tables 8A and 8B.



TABLE 8A

FREQUENCY OF UNFAVOURABLE RESPONSES TO QUESTION 2

Group	Response Type		Row Totals
	$U_1 (-B + D)$	$U_2   U_1 (-B)$	
M	43	31	74
N	45	35	80
Column Totals	88	66	154

$$\chi^2 = .0535$$

Number of degrees of freedom = 1

Level of significance = .817

TABLE 8B

FREQUENCY OF UNFAVOURABLE RESPONSES TO QUESTION 11

Group	Response Type		Row Totals
	$U_1 (-B + D)$	$U_2   U_1 (-B)$	
M	29	6	35
N	45	17	62
Column Totals	74	23	97

$$\chi^2 = 1.3072$$

Number of degrees of freedom = 1

Level of significance = .253

The differences in question 2 are of little account. The pattern in question 11, however, has only about one chance in four of occurring fortuitously. In Group M, there was a decline of 23 (79%) unfavourable responses to question 11, while in Group N, the decline was 17 (62%). But recall that this question required pupils to guess at their teachers' opinions, and that the two groups had different teachers. This might account for the observed divergence.

Using Table 7 now, to compare conditional proportions of unfavourable responses to the test questions (no.'s 1, 2, 4, 5, 6, 7, 8, 9, 10, 11) between the two groups from the first to the second week, we obtain a value of 7.5788 for  $\chi^2$ , with nine degrees of freedom. This gives a significance level of .577, from which it appears that we can be not much more than 40% confident that the students in the two groups showed significantly different tendencies to change unfavourable opinions.

The aggregate of unfavourable replies to test questions shows a decline of 170 (31%) from the first to the second week for Group N, and a decline of 159 (only 25%) for Group M, as we can see from Table 9. The  $\chi^2$  test, here, gives a significance level of .391 for these data: not a strong correlation. If it shows anything--which is doubtful--it shows that the pupils in the test group were more likely to change unfavourable opinions than were the pupils in the control group. That is, Group N's rate of 'natural amelioration' of opinion was higher than Group M's rate, and this despite the deteriorative pressure of Questionnaire II.

TABLE 9

AGGREGATE UNFAVOURABLE REPLIES  
OVER TEST QUESTIONS

Group	Response Type		Row Totals
	$U_1 (-B + D)$	$U_2 U_1 (-B)$	
M	625	466	1091
N	548	378	926
Column Totals	1173	844	2017

$\chi^2 = .7373$

Number of degrees of freedom = 1

Level of significance = .391

Summary: Problem 1

In summary, every comparison which might have revealed a deteriorative effect on pupils' opinions due to the tendentiousness designed into Questionnaire II, yielded too poor a correlation to allow us to conclude that such an effect was indeed present. The pupils in Group N showed stronger propensities to maintain favourable opinions and to change unfavourable opinions, than the pupils in Group M did, and the best correlations--though they are none too good--support this. We cannot conclude, then, with any reasonable degree of confidence, that the rephrasing of questions on Questionnaire II had any effect at all.

Analysis of Problem 2

Recall now the second problem:

How strongly are children's attitudes affected by those of their parents and teachers, or by what children may imagine them to be?

For this, the separation of pupils into Groups M and N was retained--because the groups had different teachers--and the frequencies of favourable replies to Questionnaire I in the first week of testing, were used. The statements which might be expected best to have revealed the attitudes under consideration are:

1. This is a good painting;
2. I like this painting;
7. This picture makes me feel good;
10. My parents would like this picture;
11. My teacher likes this picture.

Statements 1, 2, and 7 were included as indicators of the pupils' self-consistency, as a standard against which to measure similarity of response, and as a means to broaden the base of the comparison. The statements were studied in pairs, and the frequency of favourable (F) responses to each painting compared, for each pair of statements. The  $\chi^2$  test showed significance levels above .9 for every pair (i.e., it showed that any difference between responses to any pair of statements over the twenty paintings is approximately 90% likely to have occurred by chance, and such differences are not significant), which suggests that, for the purposes of Problem 2, the  $\chi^2$  test was not sufficiently sensitive.

We therefore converted the F frequencies to percentages--ratios of observed to possible favourable replies--so that the behaviour of the two groups might be more directly comparable. Then we averaged the absolute differences in F percentage between each pair of statements over the twenty paintings. This was done for each group. The sample deviation for each average was computed, and paintings with F percentage differences beyond one deviation from the mean, recorded. The findings appear in Table 10.<sup>1</sup> A detailed discussion of the outstanding results follows.

#### Questions 1 and 2

For Group M, the two statements which 'fit together' best (i.e., had the smallest dissimilarity of response) were Q1 and Q2 ('This is a good painting and I like it.'). Q1 being answered, on the average, more favourably than Q2. Identical reaction patterns to the two questions were obtained for eight paintings. There was no significant response of the sort, 'I like this painting, but I think it's bad,' however, between 22% and 33% of the Group M students said, in effect, 'This is a good painting, but I don't like it,' with regard to paintings 3, 9, 10, 14, and 20.

For Group N, the fit was not very close on these statements, with Q1 again being answered more favourably than Q2. Only five paintings showed the same response pattern. A significant proportion--29% to 43%--said, 'This is a good painting, but I don't like it,' with regard to paintings 9, 13, and 16, and 29% of the pupils said,

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<sup>1</sup>Infra, p. 38.

'This is not a good painting, but I like it,' with reference to paintings 5 and 20.

There is an apparent inconsistency here, if one believes that, to be consistent, one must like all things and only those things, that one thinks are good. Indeed, later discussions with Group N<sup>1</sup> seem to indicate that this belief was quite common among its members. On the other hand, discussions with the children in Group M<sup>1</sup> suggest that they took a somewhat more sophisticated view, finding no logical difficulty in distinguishing between affection and judgement--whatever problems they may have encountered in expressing such a distinction.

Thus, the pupils in Group N were less 'consistent'--in the above sense--than the pupils in Group M, yet they were more apt to insist on the need for such 'consistency'. This might be a reflection of the fact that Group N was slightly younger, on the average, than Group M, and hence, possibly more immature.

#### Questions 1 and 7

The most marked dissimilarity of response between the two groups showed up on Q1 and Q7 ('This is a good painting: it makes me feel good.'), with Q1 being answered considerably more favourably than Q7, in both cases. The 'fit'--the average percentage difference in favourable replies to these questions--was very poor for Group M, but about average for Group N. Identical replies to the questions

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<sup>1</sup> See Appendix C.

were obtained by only one painting (no. 4) from Group M, and by six from Group N.

In neither group was there a significant response of the sort, 'This is a bad painting, but it makes me feel good.' However, between 56% and 67% of pupils in Group M said, 'This is a good painting, but it doesn't make me feel good,' with reference to five paintings (no.'s 9, 10, 12, 16, 20), and 57% of pupils in Group N said the same thing with reference to paintings 3 and 9.

#### Questions 2 and 7

The 'fit' between these two statements ('I like this painting: it makes me feel good.') was on the poor side for Group M and on the good side for Group N, although nothing outstanding in either case.

#### Questions 1, 2, and 7

In general, Group M seem to have had more confidence in their judgement than Group N did, they seem to have shown a greater capacity for the formation of disinterested opinion, and to have been much less apt to allow emotional engagement with a painting to determine their attitude towards it, to have exhibited, in short, more objectivity than the younger group.

#### Questions 1, 10, and 11

For Group M, the 'fit' between Q1 and Q11 ('This is a good painting and my teacher likes it.') was very good, with Q1 being answered somewhat more favourably than Q11. Between Q1 and Q10

('This is a good painting and my parents would like it.'), the fit was quite poor: Q1 received about 30% more favourable replies than Q10.

For Group N, the fit between Q1 and Q11 was slightly poorer than average--Q1 receiving more favourable answers than Q11--however, questions Q1 and Q10 exhibited the greatest response dissimilarity of all pairs considered, a difference of some 20% in favour of Q1.

Between 44% and 56% of pupils in Group M said, 'This is a good painting, but my parents wouldn't like it,' with reference to each of five paintings (no.'s 1, 3, 10, 14, 20), and 43% of pupils in Group N said the same about paintings 5 and 19.

Only one painting (no. 17) generated similar responses to Q1 and Q10 in Group M, and only three (no.'s 2, 5, 7) in Group N. Q1 and Q11 received identically favourable reactions on eight paintings from Group M, and on five from Group N.

With reference to only two paintings (no.'s 10 and 20 in Group M, no.'s 9 and 19 in Group N) did a significant number of students (33% in Group M, 43% in Group N) say, 'This is a good painting, but my teacher doesn't like it.' And the statement, 'This is not a good painting, but my teacher likes it,' was applied by a significant number of pupils (33% to 44% in Group M, 43% in Group N) only to painting 2 (Groups M and N) and to painting 17 (Group M).

Whether, in actual fact, the pupils' judgements of quality were influenced by their parents' likes and dislikes, it cannot be argued on the basis of the evidence presented here, that the pupils



felt this to be so. Rather the contrary. The children appeared to believe that there were many good paintings in the exhibition which their parents would dislike--though it is interesting to note that the children did not fix on any 'bad' paintings (bad, in their opinion) which they thought their parents would like. Incautiously, one might suggest that the children were willing to impute to their parents the absence of good taste, but that they hesitated to charge them with the presence of bad.

The teachers did less well in this respect: a good proportion of pupils seem to have believed that their teachers liked the 'bad paintings' no.'s 2 and 17. Otherwise, the teachers fared better than the parents. There was a much closer agreement between what the children thought was good, and what they imagined their teachers would like.<sup>1</sup> We will see<sup>2</sup> however, that there was no close correlation between what the students thought their teachers would like, and what the teachers actually liked. Moreover, the evidence available gives little clue to the logical mechanism<sup>3</sup> at work. We cannot know, for example, whether the students reasoned, in general, 'This is a good painting, therefore my teacher must like it,' or, 'I'm sure my teacher likes this painting, therefore it must be good.' Thus, any conclusion we may wish to draw about which opinion influenced the other, would be conjectural.

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<sup>1</sup> See also Appendix D.

<sup>2</sup> Infra, p. 39.

Questions 2, 10, and 11

Group M performed most nearly like Group N on Q2 and Q11 ('I like this painting, and so does my teacher.'), although the paintings which elicited identical responses (no.'s 1, 5, 10 from Group M; no.'s 1, 6, 9, 10, 11, 12, 15, 20 from Group N) were quite different. Once more, the fit between the student - teacher questions (Q2 and Q11) was better than it was between the student - parent questions (Q2 and Q10: 'I like this painting, and so do my parents. '), and in the case of Group M, it was considerably better.

Questions 7, 10, and 11

For these questions, there was a sharp reversal of form. The replies to Q7 and Q10 ('This painting makes me feel good and my parents would like it.') exhibited very close agreement in both groups. The replies to Q7 and Q11 ('This painting makes me feel good and my teacher likes it.') were very dissimilar to each other.

Questions 10 and 11

The fit between these questions ('Both my teacher and my parents would like this painting.') was on the poor side, with the teachers supposed by their pupils to have been much more favourably disposed to the paintings than the parents were.

TABLE 10

## COMPARISON OF KEY QUESTIONS

Questions Qm and Qn	Average Difference In Z of F's (Ranked)		Sample Deviation (Ranked)		Paintings for Which Qm > Qn In Z of F's		Paintings for Which Qm = Qn In Z of F's		Paintings for Which Qm < Qn In Z of F's	
	Group M	Group N	Group M	Group N	Group M	Group N	Group M	Group N	Group M	Group N
Q1 & Q2	10.56 (1)	15.00 (4)	11.11 (2)	11.86 (2)	3, 9, 10, 14, 20	9, 13, 16	1, 2, 4, 5, 8, 12, 15, 18 14	2, 7, 8, 11, 14		5, 20
Q2 & Q7	26.67 (6)	14.29 (3)	16.67 (7)	13.86 (7)	1, 2, 5, 8, 12, 16	3, 5, 11, 14	4, 7, 13	2, 4, 7, 8, 10, 18, 19		16
Q1 & Q7	33.89 (9)	17.86 (7)	20.56 (9)	17.29 (10)	9, 10, 12, 16, 20	3, 9	4	2, 6, 7, 8, 16, 17		
Q1 & Q10	28.33 (7)	20.71 (10)	14.22 (6)	12.71 (5)	1, 3, 10, 14, 20	15, 19	17	2, 5, 7		
Q2 & Q10	22.22 (5)	15.71 (5)	10.78 (1)	13.00 (6)	1, 2, 6, 15, 18, 20	5, 6, 11, 14, 15, 19, 20	13	2, 4, 7, 16, 17, 18		
Q7 & Q10	14.44 (3)	11.43 (1)	12.56 (4)	11.86 (3)		16, 19, 20	1, 3, 11, 13, 20	1, 2, 4, 7, 11, 12, 13, 14, 18	8, 9, 12	3, 9
Q1 & Q11	12.78 (2)	16.43 (6)	14.11 (5)	14.14 (8)	10, 20	9, 19	1, 3, 5, 6, 7, 9, 14, 16	3, 4, 5, 11, 18	2, 17	2
Q2 & Q11	16.67 (4)	14.29 (2)	11.67 (3)	14.71 (9)		5, 8, 17, 19	1, 5, 10	1, 6, 9, 10, 11, 12, 15, 20	2, 9, 13	2, 13
Q7 & Q11	35.56 (10)	20.00 (9)	22.44 (10)	12.57 (4)			11	10	2, 9	2
Q10 & Q11	28.89 (8)	20.00 (8)	18.22 (8)	11.71 (1)			11, 12	5, 19	2	2, 20

### Observations on Guessing

Before concluding the analysis of Problem 2, let us assess the pupils' accuracy in guessing their teachers' opinions of the work in the exhibition. Each of the teachers later provided a rough ranking of the paintings (in declining order of merit) according to her judgement. Each list was divided arbitrarily in the middle. Those paintings to the left of the division were classed as being 'favourably' received by each teacher, those to the right as being 'unfavourably' received. Under each painting number in the ranking was recorded the frequency of F or U replies which that painting received to question 11, according as the painting fell in the first or last half of the ranking, respectively. These results appear in Tables 11M and 11N.

TABLE 11M

PAINTINGS RANKED BY TEACHER M  
IN DECLINING ORDER OF MERIT

Paintings Favourably Received	1	17	12	8	9	4	20	18	19	11
F Replies to Question 11	9	9	7	9	8	8	6	8	8	6
Paintings Unfavourably Received	2	16	5	15	10	7	14	13	3	6
U Replies to Question 11	0	0	1	2	3	1	2	5	1	2

TABLE 11N  
PAINTINGS RANKED BY TEACHER N  
IN DECLINING ORDER OF MERIT

Paintings Favourably Received	10	12	7	16	18	9	13	4	1	11
F Replies to Question 11	6	6	6	5	7	4	5	7	3	3
Paintings Unfavourably Received	17	15	2	3	20	5	19	6	8	14
U Replies to Question 11	4	4	4	1	0	2	5	2	3	2

In order to determine whether these results showed evidence of 'intelligent' guessing, we compared them with the results which would have been obtained by blind, but prejudiced, guessing, taking as an index of the prejudice, the quotient of the actual number of F replies to question 11 (summed over the twenty paintings) by the possible number of F's. That is, we conjectured that an arbitrary student in Group M was approximately  $151:180 = 83.89\%$  likely to decide that his teacher liked an arbitrary painting, and approximately  $29:180 = 16.11\%$  likely to decide that his teacher disliked it. For Group N, the conjectured probabilities were  $95:140 = 67.86\%$  in favour of an F answer to question 11 (for an arbitrary painting), and  $45:140 = 32.14\%$  in favour of a U answer. The F-expectation, then, for Group M was about 7.5 per painting, and for Group N, it was about 4.75 per painting. The U-expectation for Group M was about 1.5 per painting, and for Group N, about 2.25 per painting. Then starting at opposite ends of each ranking, we considered the possibilities

that the teachers liked the first 2n paintings, disliked the last 2n (for  $n=1,2,3,4,5$ ), and were indifferent to the rest. The observed results are compared with the conjectured results in Table 12. The comparisons exhibit significance levels varying from about .43 (Group M,  $n=3$ ) at best, to about .87 (Group N,  $n=1$ ) at worst. That is, the probabilities of such patterns occurring by chance varied from about 43% to about 87%. Group M were slightly luckier in their guessing than Group N, however, all observed results are entirely consistent with blind, but prejudiced, guessing.

Later discussions with the pupils<sup>1</sup> tend to confirm this, although in some cases--especially from Group M--the clues the pupils looked for were quite subtle (if mistaken).

The parents were, unfortunately, unavailable for testing, so we cannot know whether the children were better at guessing their parents' tastes than they were at guessing their teachers'. However, the discussions<sup>2</sup> give some evidence of the way the children assess their parents: parents are neater than children and less imaginative (Group M); parents are less creative than children and more experienced (Group N).

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<sup>1</sup>See Appendix D.

<sup>2</sup>See Appendix E.

TABLE 12  
FREQUENCIES OF CONJECTURED AND OBSERVED  
CORRECT GUESSES IN GROUPS M AND N

n	Source Of Data	Group M				Group N			
		Response Types		$\chi^2$	Significance Level	Response Types		$\chi^2$	Significance Level
		F	U			F	U		
1	conjectured	15.1	2.9	.026	.88	9.5	4.5	.027	.87
	observed	18	3			12	5		
2	conjectured	30.2	5.8	.547	.46	19	9	.032	.86
	observed	34	10			23	12		
3	conjectured	45.3	8.7	.628	.43	28.5	13.5	.095	.76
	observed	50	14			34	14		
4	conjectured	60.4	11.6	.597	.45	38	18	.121	.73
	observed	64	17			46	19		
5	conjectured	75.5	14.5	.103	.74	47.5	22.5	.070	.77
	observed	78	17			52	27		

Summary: Problem 2

We conclude the examination of Problem 2 with the following observations:

The pupils were unlikely to have been influenced by the real opinions of their teachers, because there is no evidence to show that they knew, or could guess accurately, what these were. It was impossible to determine whether the children were influenced by the real opinions of their parents, because the parents were unavailable for testing. For the equally important question, whether the pupils felt themselves to have been influenced, it is possible to draw some negative conclusions with a fair degree of confidence, but no positive ones. First, the negative conclusions. We can be reasonably sure that the pupils did not feel influenced affectively by their teachers, because the response patterns to questions 7 and 11 ('This painting makes me feel good, and my teacher likes it.') were quite widely divergent. Similarly, we can conclude with fair certainty that the children did not feel influenced judgementally by their parents, because the response patterns to questions 1 and 10 ('This is a good painting, and my parents would like it.') were also widely divergent. The response patterns to questions 1 and 11 ('This is a good painting, and my teacher likes it.') and to questions 7 and 10 ('This painting makes me feel good, and my parents would like it.') were convergent, but we cannot conclude on that account alone, that the pupils felt judgementally influenced by their teachers,



or affectively influenced by their parents. The machinery of apprehended influence is hidden from us; we can be reasonable sure when it is absent, but we cannot know when it is present. If the pupils really felt influenced in these ways, then we should expect to find similar response patterns to the above pairs of questions. But the mere presence of similar response patterns does not enable us to conclude that any influence mechanism was at work.

### Analysis of Problem 3

We arrive now at Problem 3, the pedagogical problem:

To develop a questionnaire for classroom use which will show us what kind of art the pupils really like, which will add structure to gallery visits and serve as a basis for art appreciation discussions, which will supply a procedure enabling us to tailor our art curriculum to the specific groups with which we work.

For reference, the frequencies of favourable replies by the two groups to Questionnaire I are collected in Tables 13 and 14. These tables contain all the information we need, however they may appear inconclusive and hard to interpret, especially to a busy teacher. What is needed, is some device to amplify the results, so that decisions and interpretations may be made almost at a glance. To this end, we take means and deviations across rows and down columns, and record in separate tables--no. 15R, 15C (Group M), and no. 16R, 16C (Group N)--the number and kind of deviation from row and column means, respectively, of each entry from Tables 13 and 14. The total number of deviations for each painting (Tables 15R, 16R) and each question (Tables 15C, 16C), are then collected into frequency histograms, Graphs 1R, 1C (Group M), and Graphs 2R, 2C (Group N).

TABLE 13  
FREQUENCY OF FAVOURABLE RESPONSES  
BY GROUP M IN FIRST WEEK

Question Number	Painting Number																				Row Totals	Row Means	Row Deviations
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20			
1	9	5	8	9	8	7	8	8	8	9	7	9	2	7	6	9	6	9	7	9	150	7.50	1.76
2	9	5	6	9	8	8	7	8	5	6	8	9	1	5	6	8	7	9	6	7	137	6.85	1.95
3	8	1	5	9	6	7	8	9	9	8	7	9	4	6	3	8	6	9	6	8	136	6.80	2.21
4	5	1	3	8	3	2	9	6	6	7	2	6	6	8	4	7	5	9	4	5	106	5.30	2.34
5	7	1	3	9	9	8	9	5	7	9	9	9	8	8	9	6	5	9	9	8	146	7.35	2.28
6	7	2	3	9	5	3	7	5	4	6	5	8	1	7	4	6	6	8	5	5	106	5.30	2.00
7	5	1	4	9	4	6	7	4	2	4	6	4	1	4	5	4	5	7	3	4	89	4.45	1.96
8	3	2	4	7	5	4	4	5	4	3	3	4	0	6	4	4	3	7	3	3	78	3.90	1.62
9	7	1	2	9	4	4	9	8	8	8	4	8	2	5	2	5	5	9	4	8	112	5.60	2.68
10	5	2	4	7	6	5	6	7	6	5	6	7	1	3	3	6	6	6	4	4	99	4.95	1.70
11	9	9	8	8	7	8	9	9	8	6	6	7	4	7	7	9	9	8	8	6	151	7.10	2.10
12	3	1	1	7	2	1	3	4	3	2	1	3	0	3	2	3	0	3	0	3	45	2.25	1.65

TABLE 13--Continued

Painting Number																				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Column Totals	77	31	51	100	68	62	85	78	70	73	64	81	30	69	55	75	63	93	59	70
Column Means	6.42	2.58	4.25	8.33	5.67	5.17	7.08	6.50	5.83	6.08	5.33	6.92	2.50	5.75	4.58	6.25	5.25	7.75	4.92	5.83
Column Deviations	2.19	2.50	2.18	0.89	2.23	2.37	1.93	1.88	2.25	2.27	2.42	2.19	2.50	4.76	2.11	2.01	2.18	1.82	2.47	2.12

TABLE 14  
FREQUENCY OF FAVOURABLE RESPONSES  
BY GROUP N IN FIRST WEEK

Question Number	Painting Number																				Row Totals	Row Means	Row Deviations
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20			
1	4	0	6	7	5	4	7	6	7	7	3	7	4	6	4	6	4	7	5	5	104	5.20	1.79
2	3	0	5	6	7	5	7	6	4	6	3	6	2	6	3	4	5	6	4	7	95	4.75	1.86
3	6	0	3	6	6	2	5	7	5	7	2	6	4	4	1	4	5	5	2	7	87	4.35	2.08
4	4	3	5	7	5	2	5	6	4	6	1	5	4	6	0	6	6	5	3	5	88	4.40	1.82
5	5	0	3	7	6	6	7	5	5	6	3	7	4	6	5	4	5	6	5	6	101	5.05	1.67
6	3	0	3	6	6	4	7	5	5	6	4	4	2	6	1	3	4	7	2	5	83	4.15	1.95
7	2	0	2	6	4	4	7	6	3	6	1	5	3	4	2	6	4	6	4	6	81	4.05	1.96
8	2	0	2	4	5	3	5	5	2	4	2	3	1	4	1	4	4	5	3	5	64	3.20	1.54
9	1	0	2	6	4	3	6	3	4	4	1	5	2	4	0	4	2	6	1	6	64	3.20	2.02
10	2	0	4	6	5	3	7	5	5	5	1	5	3	4	1	4	5	6	2	4	77	3.85	1.87
11	3	3	6	7	5	5	6	4	4	6	3	6	5	5	3	5	3	7	2	7	95	4.75	1.55
12	1	0	2	2	3	1	4	1	1	2	2	1	2	5	1	3	2	4	2	5	44	2.20	1.40

TABLE 14—Continued

		Painting Number																			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Column Totals	36	6	43	70	61	42	73	59	49	65	26	60	36	60	22	53	49	70	35	68	
Column Means	3.00	0.50	3.58	5.83	5.08	3.50	6.08	4.92	4.08	5.42	2.17	5.00	3.00	5.00	1.83	4.42	4.08	5.83	2.92	5.67	
Column Deviations	1.54	1.17	1.56	1.47	1.08	1.45	1.08	1.62	1.56	1.44	1.03	1.71	1.21	0.95	1.59	1.08	1.24	0.94	1.31	0.98	

TABLE 15R  
ROW MEAN DEVIATIONS  
GROUP M

Question Number	Painting Number																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	-1		1						1		1	-3			1	1			1
2	1	-1		1				-1				1	-3	-1				1		
3		-2	-1	1				1	1			1	-1		-1			1		
4		-1	-1	1	-1	-1	1				-1			1				1		
5		-2	-2	1	1		1	-1		1	1	1			1		-1	1	1	
6		-1	-1	1		-1						1	-2					1		
7		-1		2			1		-1				-1					1		
8		-1		1									-2	1				1		
9		-1	-1	1			1						-1		-1			1		
10		-1		1				1				1	-2	-1	-1					
11	1	1						1					-1			1	1			
12				2				1					-1				-1		-1	

TABLE 15C  
COLUMN MEAN DEVIATIONS  
GROUP M

Question Number	Painting Number																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1	1	1	1	1	1				1	1		1				1		1		1
2	1	1		1	1	1					1	1						1		
3				1				1	1			1						1		1
4					-1	-1	1				-1		1	1				1		
5				1	1	1	1			1	1	1	2	1	1			1	1	1
6				1		-1														
7				1				-1	-1	-1		-1		-1		-1				-1
8	-1			-1			-1			-1	-1	-1	-1			-1	-1			-1
9			-1	1			1		1						-1			1		1
10				-1										-1				-1		-1
11	1	2	1		1			1	1						1	1	1		1	
12	-1		-1	-1	-1	-1	-2	-1	-1	-1	-1	-1	-1	-1	-1	-1	-2	-2	-2	-1

TABLE 16R  
ROW MEAN DEVIATIONS  
GROUP N

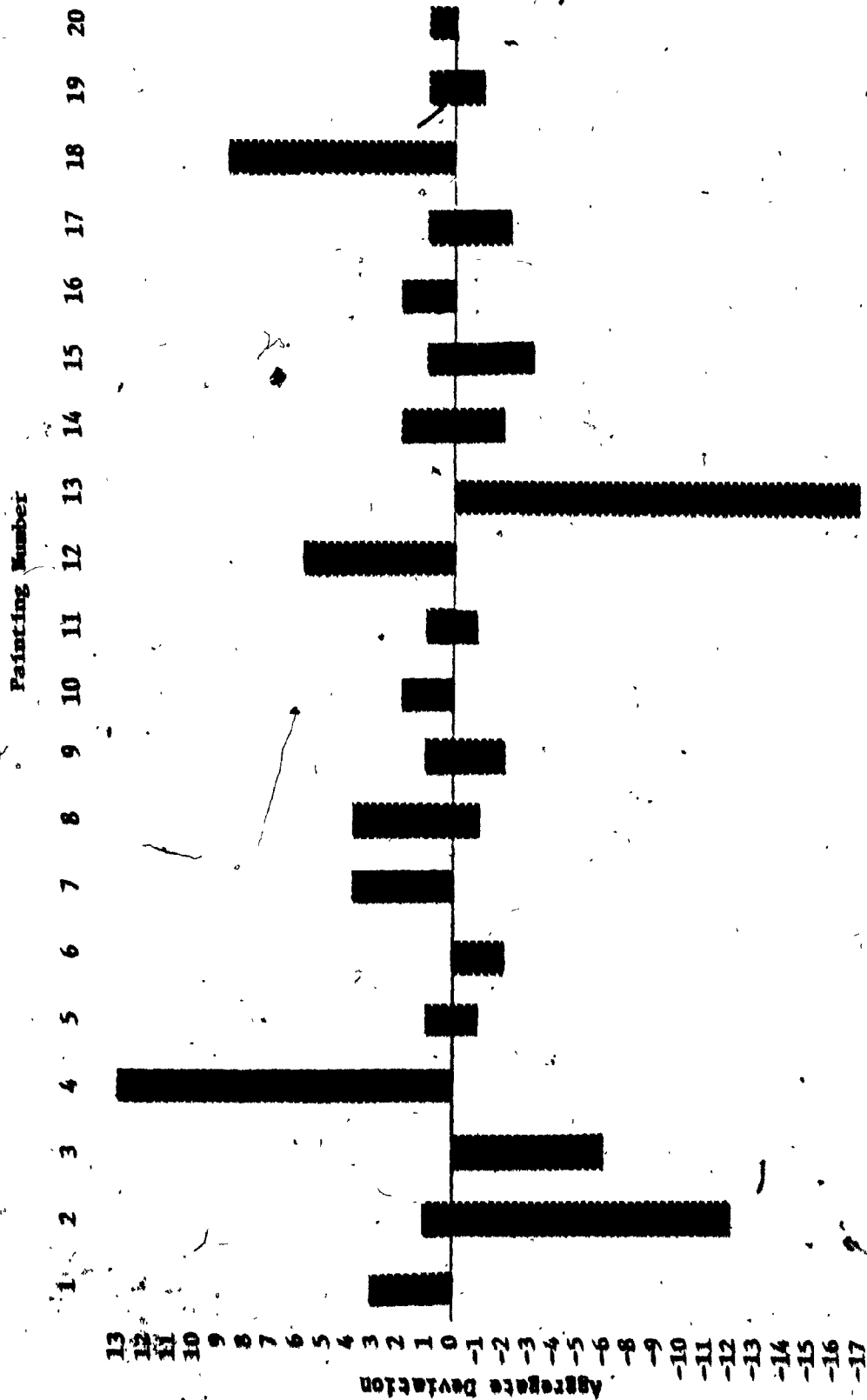
Question Number	Painting Number																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1		-2		1			1		1	1	-1	1					1			
2		-2			1		1						-1							1
3		-2				-1		1		1	-1				-1			-1		1
4				1		-1					-1				-2					
5		-3	-1	1			1				-1	1								
6		-2					1						-1		-1		1	-1		
7	-1	-2	-1	1			1	1		1	-1				-1	1	1			1
8		-2			1		1	1					-1		-1		1			1
9	-1	-1		1			1				-1				-1		1	-1		1
10	-1	-2		1			1				-1				-1		1	-1		
11	-1	-1		1							-1				-1		-1	-1		1
12		-1					1							2			1			2



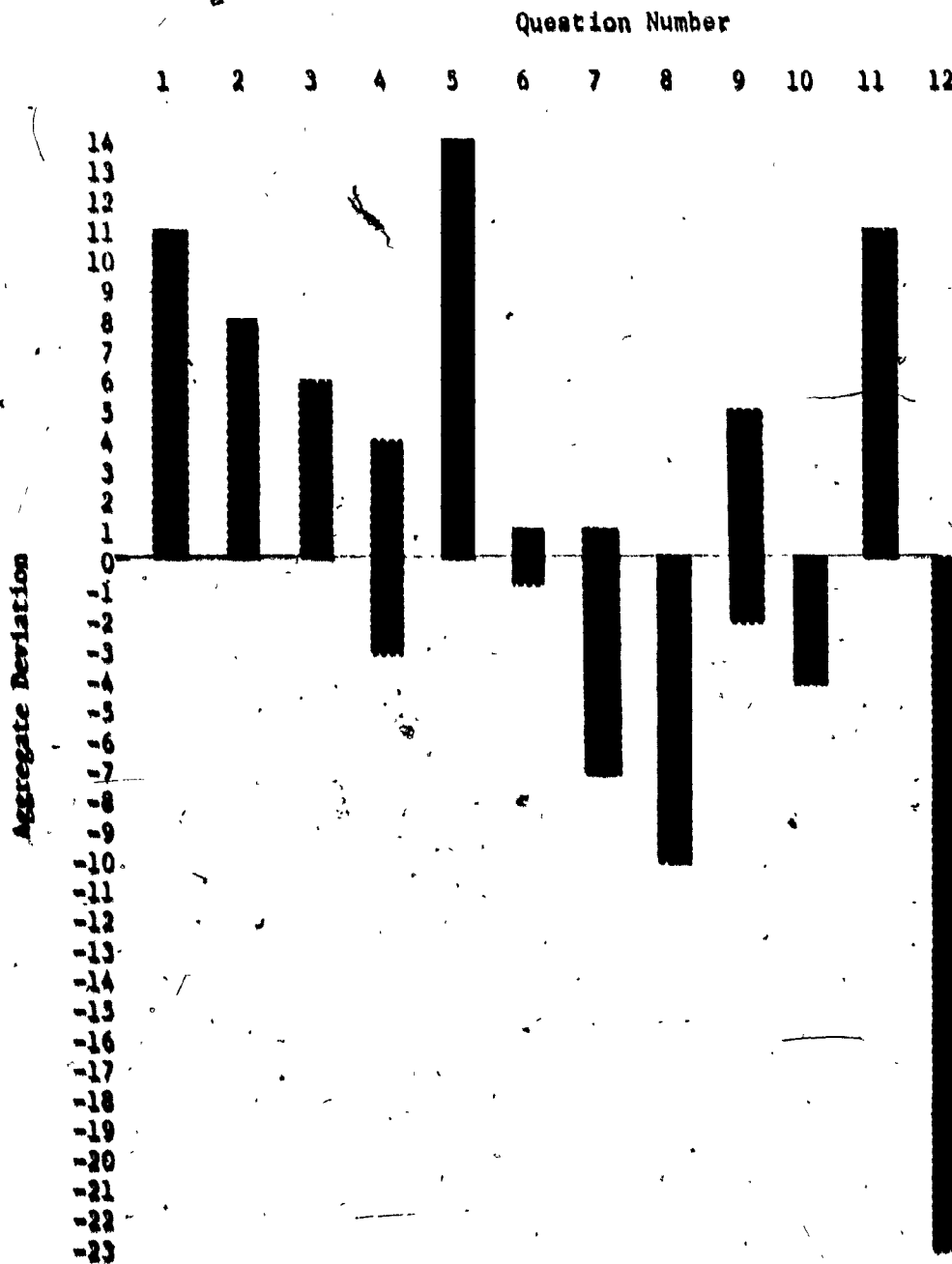
TABLE 16C  
COLUMN MEAN DEVIATIONS  
GROUP N

Question Number	Painting Number																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1			1	1			1		1	1		1		1	1	1		1	1	
2			1		1	1	1							1						1
3	2				1	-1	-1	1		1				-1						1
4		2	1	1		-1	-1			-1				1	-1	1	1			
5	1			1	1	1	1					1		1	1				1	
6					1		1				1			1		-1		1		
7			-1		-1		1			-1				-1		1				
8			-1	-1			-1		-1	-1		-1	-1	-1						
9	-1		-1		-1			-1		-1	-1			-1	-1		-1		-1	
10							1			-1				-1						-1
11		2	1	1		1							1					1		1
12	-1		-1	-2	-2	-1	-2	-2	-2	-2		-2				-1	-1	-1		

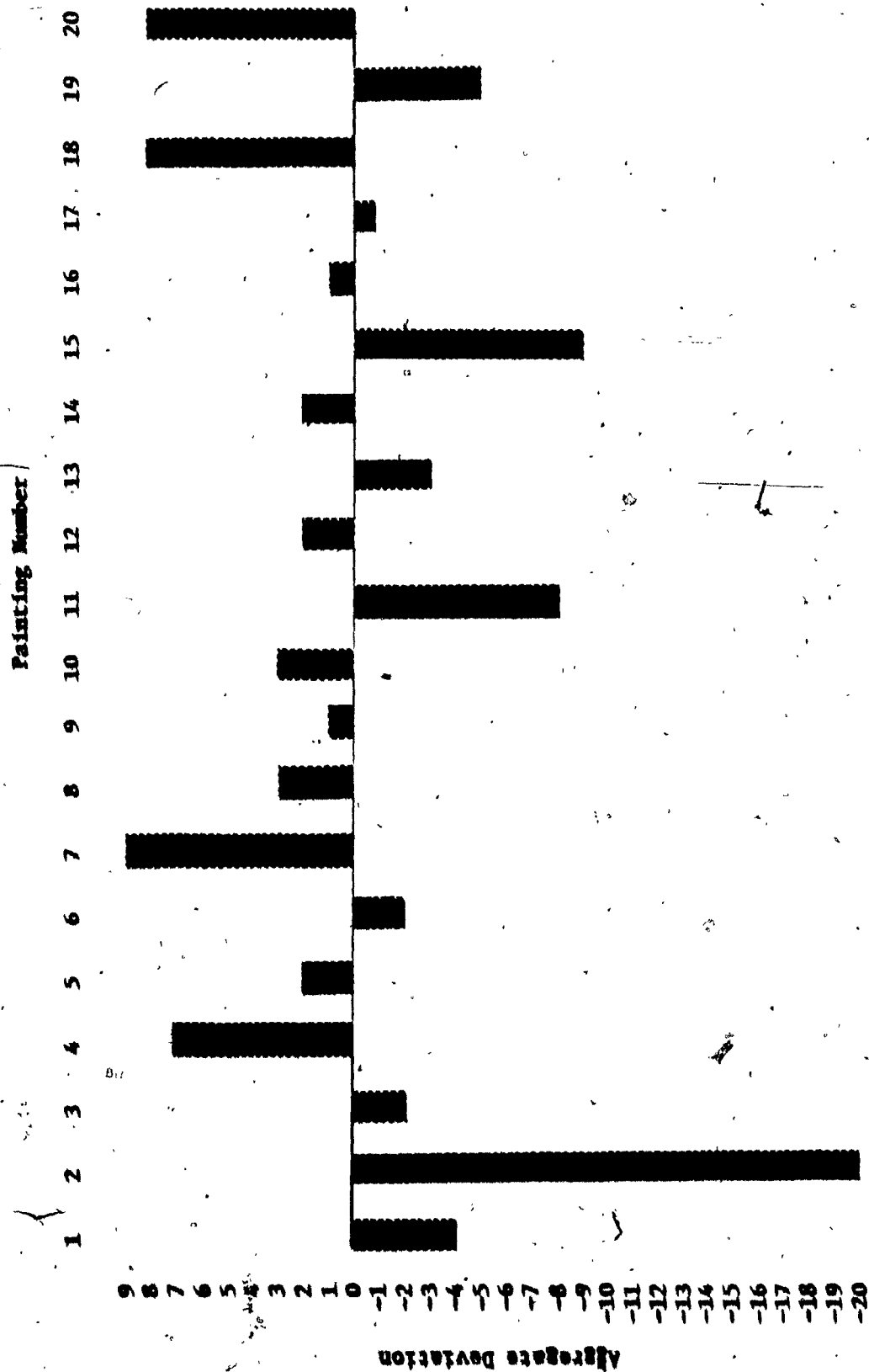
Graph 1R. Aggregate deviations from row means: Group M (Tables 13, 15R)



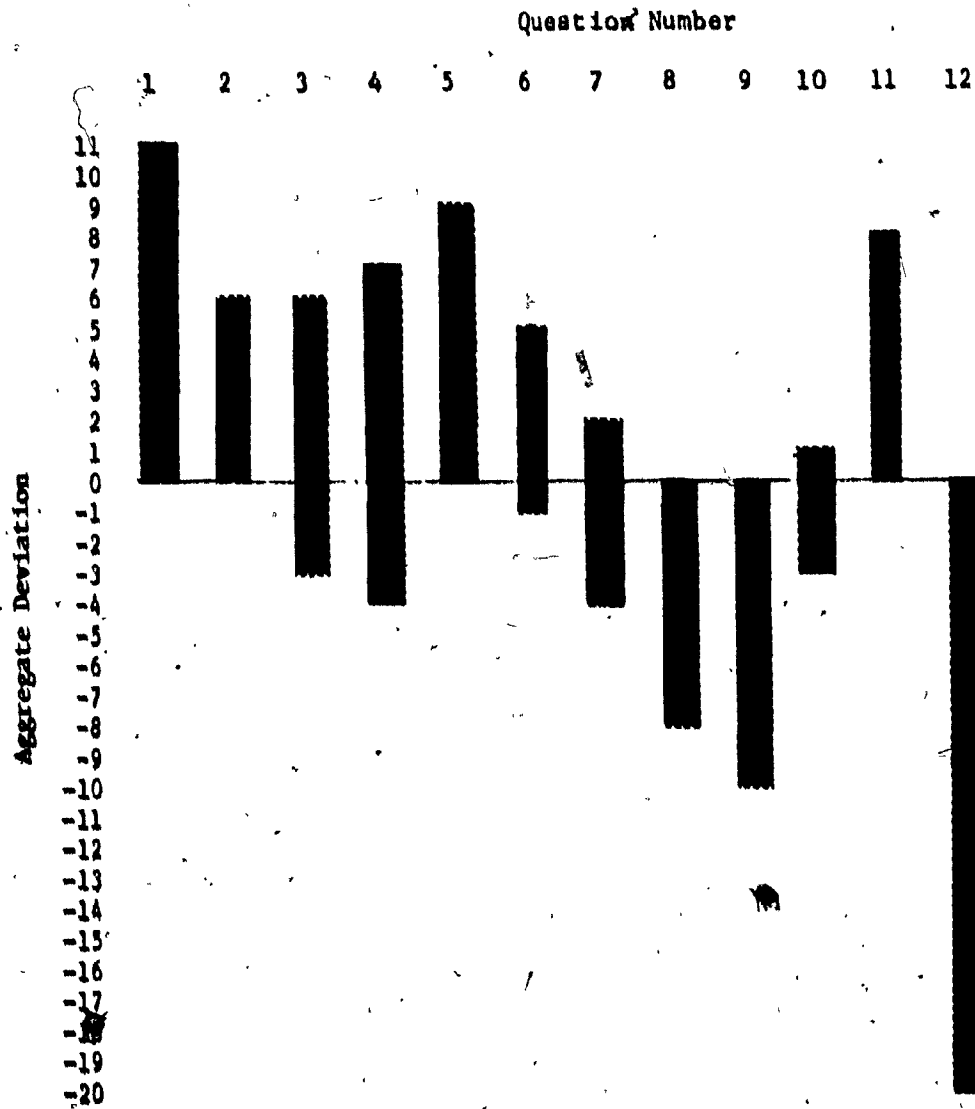
Graph 1C. Aggregate deviations from column means: Group M (Tables 13, 15C)



Graph 2R. Aggregate deviations from row means: Group M (Tables 14, 16R)



Graph 2C. Aggregate deviations from column means: Group N (Tables 14, 16C)



We should warn that there can be no amplification without distortion: the greater the amplification, the greater the distortion. Therefore, these histograms should be regarded as indicators of strong opinion, <sup>not</sup> as faithful representations of it. Moreover, any teacher employing graphs such as these must understand that the final responsibility for analyzing class taste, belongs to the teacher. Emphasis placed on any extreme views revealed by the tests, is up to the individual. In other words, no comprehensive 'key' to the graphs, no decision procedure, no automatic interpretive routine, is provided here, nor should be. There are too many variables involved, and too many possible combinations of strong reaction to test questions and paintings, alike. Nonetheless, with the type of information which the histograms reveal, one does know something about the kind of taste one's students possess, and one can base one's plans upon it.

In Graph 1R (Group M), we concentrate on the extremes above and below the mean. Notice that painting no. 4 (Colorado Landscape) was the best-liked painting, followed by paintings no. 18 (BMW Show-room), and no. 12 (Baroque Chapel). Referring to the slide collection<sup>1</sup> we see that no. 4 is a subtly-tinted oil painting with much attention to the technique of applying paint to canvas. This complex painting invites the viewer to see far into the picture as if through some fantastic arched window. The Baroque Chapel, painting no. 5, again lifts the viewer into dizzy spaces beyond the surface of the

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<sup>1</sup> Appendix A.

painting. From these straightforward cues, one might be tempted, in future art classes with Group M, to work on colour mixture and the rendering of detail in painting. One might introduce some study of perspective and discuss the use of optical illusions in art.

Nowhere is there any indication that the human figure plays a part in these children's appreciation of art, for painting no. 20 (Marsha D) aroused very little interest, even though the pupils might have considered rewarding it for technical merit. Note that the only other figure represented in this show, painting no. 13 (The Ornithologist), was the most unpopular of all, which one might be tempted to attribute to the onset of puberty in most of the students in Group M. The strong revulsion for painting no. 13 might suggest that Group M's teacher gently introduce the nude in art history discussions, beginning, for example, with the more agreeable nudity in Fragonard, Botticelli, and Renoir. As students come to find this acceptable, they could be led gradually to the idea that the human figure need not be 'pretty' to render it suitable subject material for art.

The overwhelming dislike of painting no. 2 (Untitled), a totally black, and very large work, could prompt the teacher of this group to include the use of dark tones in their study of colour. The evolution of Ad Reinhardt as a painter might be discussed, along with his statements regarding the use of black in his work.

The teacher of the younger class (Group N) will see from Graph 2R that painting no. 7 (Large Solid) earned the most approval.

Paintings no. 18 (BMW Showroom) and no. 20 (Marsha D) were liked almost as well, and tied for second place. Painting no. 4 (Colorado Landscape) came third--compare its undisputed first place in Group M's evaluations.

On the other side of the mean, Group N's disapproval exceeded Group M's of the totally black painting, no. 2 (Untitled), which won the prize as the most 'inferior' painting in the show. From Table 14, we find that unfavourable answers were elicited by almost all questions asked about this painting. In particular, the 100% unfavourable response to the statement, 'This painter uses good colours,' was more than three deviations below the mean of about 72% favourable replies (averaged over all the paintings, Table 16R). The clue here appears to be the colour black. But the other even larger and almost black painting, no. 17 (AZ-72), was not disliked to anywhere near the same degree. Thus, colour alone does not determine how a child pronounces a verdict on a painting. Some realistic reference or content in a black painting can neutralize the subjective impact of the colour used alone. This guess is further strengthened by Group N's 70% favourable response, (averaged over all questions) to painting no. 8 (Dunharrow), which contains much detail in a brooding landscape, painstakingly done in deep tones, with a near absence of readily-identifiable hues. Perhaps Group N's art appreciation discussions should include mention of chiaroscuro painters, such as Caravaggio or Georges de la Tour. Paul Klee's Carnival in the Mountains and Landscape with Yellow Birds are other possibilities.



Group N rewarded the nearly photographic paintings: no. 4 (Colorado Landscape), no. 7 (Large Salad), no. 18 (BMW Showroom), and no. 20 (Marsha D), which might suggest the use of film, shadowgrams, or flip-books for these children. But painting no. 10 (Dairy Bull (without horns)) was the most photo-perfect and in-focus painting of all, yet the technique of super-realism did not rate as high here as it seemed to in the case of other pictures which might be placed in the same category.

Thus Group N seems to have responded favourably to quality of execution and perfect attention to detail, but not invariably so. Some subject matter (Dairy Bull) is not as pleasing as some other (salad, cars, panty ads) when figuring centrally in a painting, no matter how 'difficult' these subjects seem to be to paint.

Moreover, it appears that paintings employing some childish or maladroit handling of brush and paint, are definitely frowned upon. Note that painting no. 15 (Moonshine) is the second-most disapproved-of painting, perhaps suggesting to these children pre-school-days-gone-by. Painting no. 11 (Magnolia) was the third most disliked painting, perhaps due to the artist having left one-quarter of the canvas exposed, producing an in-progress feeling to this picture.

The question histograms (Graphs 1C and 2C) show that, for both groups, Questions no. 1 ('This is a good painting.'), no. 5 ('This painter uses good colours.'), and no. 11 ('My teacher likes this picture.') scored consistently higher in favourable replies than any others. Questions 1 and 11 have been analyzed above;

Question 5 suggests that, for both groups of children, colour was the single most important factor in favourable response determination. On the other hand, Question 12 ('I would pay one year's allowance for this picture.') scored incomparably lowest in both groups; Question 8 ('I would like to have this picture at home in my room.') was also well below average (possibly by association with Question 12). Such an undifferentiated negative response pattern suggests that Question 12 might profitably be dropped from the questionnaire in future applications of the test: it tells us more what value children place upon money than what value they place upon art, and is, in any case, unrealistic. Question 7 ('This picture makes me feel good.') scored low in Group M, ambiguously in Group N, from which the teacher might conclude that the pupils in the older age-group (Group M) have a less uncertain attitude to the affective properties of art than the younger children do. And Question 9 ('This artist is doing the best work he can.') scored low in Group N, ambiguously in Group M, which might tell the teacher that the older children recognized better than the younger, that this was a difficult question to answer.

The painting histograms (Graphs 1R and 2R) and the question histograms (Graphs 1C and 2C), therefore, should be used in conjunction: the first, as indicators of children's tastes and attitudes, the second as indicators of the relative maturity and sophistication of these tastes and attitudes.

Test Conclusions

We list once more the problems which the test was designed to study, and summarize the results of the test analysis.

1. To what degree are children's opinions of works of art governed by the way in which critical or evaluative statements are phrased? In particular, do remarks about paintings which invite a favourable response induce measurably different opinions, from remarks which invite an unfavourable response?

No significant evidence was found to support a conclusion that the phrasing of a question governed the answer it received from the students taking part in the test. In fact, there were weak indications that remarks designed to evoke unfavourable responses had the opposite effect, that the students perhaps noticed the attempt to manipulate their opinions, and resisted it so strongly that they replied more favourably to the negatively-phrased remarks than they had to the positively-phrased ones.

2. How strongly are children's attitudes affected by those of their parents and teachers, or by what children may imagine them to be?

The parents were unavailable for testing, so it was impossible to determine whether the children were influenced by their parents' actual attitudes. It was found that the children were unable to tell what their teachers' opinions and tastes actually were, or rather, it was found that the children did not do significantly better at this, than if they had been guessing blindly. Therefore, we cannot conclude that these children were influenced by their teachers' actual attitudes, because there is no significant evidence to show that the

pupils knew what these were. For the more subtle question, were the students influenced by their parents' and teachers' imagined attitudes, we can offer some fairly confident conclusions and some very cautious conjectures. First, the conclusions. The children were probably not influenced judgementally by what they imagined their parents' attitudes to be, nor were they likely to have been influenced affectively by what they imagined their teachers' attitudes to be--their responses to certain key questions, designed to reveal such influence, were too dissimilar. Next, the conjectures. The children were possibly influenced affectively by what they thought their parents would like, and judgementally by what they thought their teachers would like--their responses to questions designed to indicate such influence were very similar, but mere similarity of response does not reveal a causative factor.

3. To develop a questionnaire for classroom use which will show us what kind of art the pupils really like, which will add structure to gallery visits and serve as a basis for art appreciation discussions, which will supply a procedure enabling us to tailor our art curriculum to the specific groups with which we work.

The questionnaire is Questionnaire I--minus question 12--with strong deviation frequency histograms of favourable replies, averaged over both paintings (row means) and questions (column means). The actual decision procedure is left up to the individual teacher, although suggested model interpretations are supplied. Techniques for using the questionnaire are described in the next chapter. It was found that the most popular works were those which exhibited extraordinary technical painting skills combined with ordinary, often familiar subject

matter. Everything had to be clearly in focus, with traditional perspective, and leaving no disturbing thoughts in the imagination. The paintings which elicited strong disapproval exhibited variously: extreme subtlety of value in the use of colour, the overwhelming presence of black, the unbowdlerized presentation of the nude, highly textured use of cloth, beads, etc., 'childish' or 'messy' techniques-- i.e., techniques imitative of very young children.

## CHAPTER III

### CONCLUSION AND RECOMMENDATIONS

The tendency in elementary school in the present and the recent past has been towards the learn-by-doing side of art. The education of taste is correspondingly neglected or postponed to an indefinite future, when students' maturity and grasp of language is putatively greater. However, it is not a poor grasp of language that prevents the adolescent and post-adolescent student--whether he be 'mature' or not--from forming confident opinions about art. It is rather a set of inhibitions, learned over the years, which replace childhood candour with apathetic philistinism, or with harried eagerness to agree with endorsed opinion. And elementary school art teachers are by no means themselves immune. Indeed, more than most people, they may feel the need for such protective inhibitions, and this may account for their frequent reluctance to venture into regions ungoverned by conventional wisdom.

But a lack of critical 'nerve' is evidence of a deficient art education--the converse is not necessarily true, of course--and there is no good reason that young students should be inoculated with the same deficiency by being denied early experiences in art evaluation. The child is at one end of a hierarchy of art critics, but not necessarily at the most disadvantageous one. For as we have seen, the child has few problems in reacting to art, or in judging it; he makes little distinction between traditional and contemporary art (beyond the obvious distinction between representational and

non-representational techniques); he is not afraid to be 'wrong'; he does not feel the need to consult expert opinion before formulating his own; he does not worry if his interpretations are phrased in appropriate art jargon; he does not attend vernissages, nor is he invited--a fate he shares with most elementary school art teachers.

It is naive to hope that art teachers be artists--or art critics, for that matter. It is naive even to hope that the elementary school teacher might have had any formal training in plastic art. Nor is such a teacher likely to take time to remedy the situation or to 'improve' herself by scouring the Saturday press for art reviews. Indeed, she may find the opinions expressed there suspect, when they are not unintelligible. And many artists would agree; not the least, whichever artist has produced the work under review.

But it is precisely this distrust of the written word in art, the spoken word in art, and the critical process in art, which produces an artistically illiterate public, and obliges us, as educators, to attempt to modify the common denominators of popular taste in future generations. The importance of this cannot be too strongly pressed: one need only consider how many adults rely quite slavishly on the judgement of others--interior decorators, architects, fashion designers, hairdressers, cosmeticians and 'aestheticians', disc jockeys, to name very few--at every point in their lives where an aesthetic decision must be made, and with what results!

One has no difficulty understanding why so many teachers feel that the practical side of art is more respectable--not to say, safer--

than the analytical aide, nor why they place such heavy reliance on standard bags of tricks--puppets, masks, 'black magic' drawing, paper weaving, etc., etc.--tricks which guarantee both teacher and student instant (not to say, easy) success.

One mentions bags of tricks not merely to deplore them (though one does deplore them), for one suspects that, like the poor, they are always with us. But if teachers must use bags of tricks, let the tricks at least be good ones! It is our purpose to recommend the test outlined in this paper as one of these, but with this difference: the teaching device presented here does not save thinking, it stimulates it. Its advantage over the usual procedure is that the child begins immediately to respond, to evaluate, and to make definite committed decisions about the art he sees, all without any prepared point of view. He is obliged to apply thought processes already familiar to him, but in unfamiliar ways.

The test may be applied in conjunction with any collection of slides or reproductions, or with any gallery visit. But if the last alternative is chosen, the teacher should take care to secure a good set of photographs of the paintings, to be used later in the classroom. For ordinary pedagogical purposes, only Questionnaire I need be employed--with Question 12 excised. The whole analytical process might easily be computerized, in which case, the teacher's only necessary contribution would be the transference of results from the pupils' answer booklets onto OPSCAN sheets, using the assignment of values given on pages 13-14 above. To avoid 'deep water', only



the techniques of Problem 3 need be applied, and the computer programmed to produce Tables 13, 15R, 15C, and Graphs 1R and 1C.<sup>1</sup> If a computer is unavailable, the same results may be obtained as the author obtained them, by two or three hours' work with a calculator. Inspection of the graphs and comparison of outstanding results with the collection of photographs or reproductions, should then provide the teacher with enough material for some very relevant art appreciation discussions. And if the teacher is a reasonably flexible person, it should also suggest ways to design a curriculum which will reinforce success, not disaster. But even if the teacher is inflexible, it might tell her which tricks to pull out of her bag, and which ones to leave behind.

This method of structuring gallery visits, for example, eliminates the usual disruptive mind wandering and mental blocking which occur when the teacher attempts to deliver prepared comments to a large and intractable group of children in strange surroundings. If the teacher invites comments from such a group, only a small proportion are usually motivated enough to engage in the discussion, and the opinions expressed are often 'group opinions'. One can easily imagine the less confident student rejecting his own feelings or conclusions about a painting, in favour of something more popular--especially if he is in strong disagreement with it!

The sequence is now more logical and more pedagogically sound. Traditional gallery visit: (1) Talk by teacher, (2) Visit to gallery

<sup>1</sup>Supra, pp. 43, 49, 50, 53, 54, respectively.

and more talk by teacher; (3) Back to classroom and more talk by teacher.

Proposed gallery visit: (1) Pupils look at paintings and judge them via the quiet test; (2) Teacher analyzes results in pupils' absence; (3) Teacher and pupils discuss paintings on the basis of likes and dislikes shown in the test; (4)--Not absolutely essential, but better--return visit to gallery to fix images in pupils' minds; (5) Follow-up art classes based on pupils' preferences.

The test, as we have outlined it above, is very flexible. It is adaptable to practically any material the teacher may have on hand: slides, photographs, reproductions, temporary shows, permanent collections, even exhibitions of the students' own work--though some care should be taken here not to wound feelings. The questions themselves may be modified to reveal attitudes of special interest to the teacher. The test has no right or wrong answers, it has no answers better than others, and for this reason, there is no danger of the teacher misusing it to grade pupils. It imposes no external standards and refers to none. It does not distinguish 'talented' students from 'untalented' ones, i.e., it is neither overtly nor covertly an IQ test. The students are treated as a group at all points. In these respects it differs from all other art tests the author has been able to examine. And finally, it cannot become outdated because, except for the arbitrary selection of viewing material, its references are all internal.

APPENDIX A

Descriptions and Slides  
Of Paintings Used  
In the Test

Descriptions and Slides  
Of Paintings Used  
In the Test

The paintings were drawn from an exhibition at the Saidye Bronfman Centre, Montreal, titled New York Avant-Garde 74, which opened 1 December 1973. The catalogue descriptions follow.

1. William Canavan-Tucker, 'Untitled'; oil on canvas, 75" x 86" (\$1,200).
2. Bob Moskowitz, 'Untitled'; acrylic on canvas, 90" x 75" (\$2,000).
3. Ralph Humphrey, 'Untitled'; acrylic on canvas, 65" x 66" (\$4,000).
4. Cynthia Earls, 'Colorado Landscape'; oil on canvas, 48" x 67" (\$500).
5. Robert Duran, 'A. Nivaky'; liquitex on canvas, 80" x 95" (\$3,500).
6. Michael Tetherow, 'Untitled'; acrylic on canvas, 108" x 72" (\$2,000).
7. Ben Schonzeit, 'Large Salad'; acrylic on canvas, 72" x 60" (N.F.S.).
8. Stephen B. Woodburn, 'Dunharrow'; acrylic on canvas, 66" x 89½" (\$4,000).
9. H.N. Han, 'Riverfront Industrial Scene'; acrylic on canvas, 44" x 66" (\$1800).
10. Ben Schonzeit, 'Dairy Bull (without horns)'; acrylic on canvas, 60" x 42" (N.F.S.).
11. Robert Zakanyeh, 'Magnolia'; acrylic on canvas, 7' x 12' (\$4,000).
12. Arthur Cohen, 'Baroque Chapel no. 5'; oil on canvas, 111" x 108" (\$4,200).
13. Susan Hall, 'The Ornithologist'; acrylic on canvas, 72" x 62" (\$1,500).
14. Barbara Kruger, 'Bazooka 24'; mixed media, 24" diameter (\$2,000).
15. Joan Snyder, 'Moonshine for D, L & N'; oil and acrylic on canvas, 60" x 163" (\$5,500).

16. Alan Stegel, 'Hover'; acrylic on canvas, 9' x 6' (\$1,500).
17. Lynton Wells, 'AZ-72'; photoluminescent linen, acrylic, 78" x 168" (\$5,000).
18. Don Eddy, 'BMW Showroom Window'; acrylic on canvas, 66" x 66" (N.F.S.).
19. Alan Shields, 'Poems Needed'; acrylic, thread, wood, beads on cotton, 80" x 118" (\$6,500).
20. John Kacer, 'Marsha D'; oil on canvas; 35" x 81" (Collection Reiner Family, Maryland, N.F.S.).

VIDEO PORTIONS OF THIS THESIS, LEAF 73,  
ARE AVAILABLE FOR CONSULTATION AT THE  
CONCORDIA UNIVERSITY LIBRARY, MONTREAL,  
QUEBEC, CANADA. H3G 1M8

APPENDICES B - E

Abridged Transcripts of Discussions  
With Students Subsequent to Tests

Abridged Transcripts of Discussions  
With Students Subsequent to Tests

Appendix B

Group M

Teacher: Why did you change your minds the second time around?

Student 7: I did not.

Student 2: Because you have different feelings about the picture.

Student 6: Or you forget the other answers and you realize how good the picture is.

Student 4: If you're in a different mood that day.

Student 3: And if you didn't memorize your other answers.

Student 3: You'd have more time to think about it this time.

Student 9: Well, another time you can look at the picture and see something that you didn't see last time on the picture, and you can decide you like it.

Student 1: You have a second thought.

Student 6: Like we can say that we don't like the picture the first time that we go to the art gallery. The second time we may change our minds.

Student 2: You have different thoughts, and you have a second chance to think about it, and you know....

Student 1: You might not have realized what the picture really was.

Student 3: At first glance you just get to look at the picture for a little while, but then, when you get to look at it for a second time, it might appear different.



Appendix B

Group N

Teacher: Why did some of you change your minds on the second test?

Student 2: Oh, because of the mood I was in. I was in a different mood that day.

Student 3: What second test?

Student 5: The pictures looked different. You saw different things the second time.

Teacher: You saw different things. Okay. Susan?

Student 3: What second test?

Appendix C

Group M

Teacher: Why is it that a person can like a painting that he thinks is bad?

Student 1: Because he likes the style, but he doesn't think it's good. It's hard to explain.

Student 2: He might like the colours or the texture, but he might not like the design or the shape, or whatever. He might like the colours and design, except he just might not like what it is.

Student 3: He might think that the artist didn't do as good a job as he could have, but he still could like the picture.

Student 4: Like, he likes what it is--like, what it came out to be--but what's in it, he wouldn't like. I mean, he could like what's in the picture, and like what it is, what it came out to be, like anything--the object.

Student 6: Well, he likes the picture, but he doesn't like the colours. He may like the colours and he may not like the form of the colours.

Student 7: He might like the style and everything, but he might not like the way the artist put the colours together, or something like that.

Student 8: He might not like the picture, but the look of it, the feeling of it, makes him like it.

Teacher: Why is it possible to dislike something you think is good?

Student 6: Well, you could like something like Fanny Dooley on Zoom, and dislike it.

Student 2: Well, because you might like the picture, except the colours, and shape, and--blech!--you don't like it.

Student 1: The artist did a very good job and you don't like it.

Student 3: Well, you might like the colours, but you might not like the size of the painting, and the texture, and all that junk.

Student 3: That's what I was going to say.

Student 9: You might not like the painting, except you might, like, feel sorry for the artist because he put such good paper into it.

Appendix C

Group N

Teacher: Why is it that a person can like a painting that he thinks is bad?

Student 1: Everyone has a different opinion.

Student 2: Well, he can't. If someone likes it, he likes it, or he doesn't like it.

Student 3: That's weird.

Student 4: I think a person will either like a painting or he won't like a painting. It's like saying, what happens if a person likes a painting and doesn't like a painting, which is almost impossible to answer.

Student 2: He can't.

Student 4: He can't. It doesn't make sense.

Student 5: Because it's nice, but it's a bad painting.

Student 3: That's weird.

Student 4: I don't understand that.

Teacher: What don't you understand?

Student 4: I don't understand what you said.

Student 6: Oh! I know! Because sometimes, part of a painting is good, and some part is bad, for him.

Appendix D

Group N

Teacher: How do you know what your teacher likes?

Student 6: Oh well, like, if she takes a picture of a painting and she looks sort of happy, then you know she likes it. You can tell by her face, or you could tell by her, like, taking pictures.

Teacher: I took pictures of all of them.

Student 2: The pictures that she chooses she must like, or she wouldn't choose it. And also you don't know. Well, because you could tell when she smiles, you might think that she thinks it's good, and when she wants a good picture [photograph], she'll tell you to move out of the way, and so on and so forth.

Student 1: You have to know her type. If you know her personality, you'll know what she thinks.

Student 9: You can tell by the clothes she wears, and that she likes the colours.

Student 8: By her personality.

Student 3: Well, you'd probably have to be around her a lot, and know her, and know what she usually likes and what she usually doesn't like, like, if she likes to teach you about colour, then she'd like a colourful picture, maybe.

Student 5: Well, she tells you to move back, that means she wants a good picture [photograph], but if she tells you not to move back, then it means she doesn't care about it.

[The size of the painting determined at what distance the photograph was taken.]

Appendix D

Group N

Teacher: How do you know what your teacher likes?

Student 2: You don't.

Student 4: You don't. You guess.

Student 5: Because she's my teacher, and when she teaches us, she says different things, and then we know.

Student 3: Some of them that you thought were good, we said were terrible.

Teacher: Did I ever say which ones were good?

Student 4: No.

Teacher: Oh, then how did you know which ones I thought were good?

Student 4: You might have thought it.

Student 6: Yes, like, she tells you stories about what she likes, and, like, we compare notes, like, we tell each other what we like and what we don't like.

Teacher: Anybody else?

Student 2: No. Well, you sort of learn her opinion by what... by... the year goes on, and you learn her opinion by what books she brings, what she's likely to do, and what work she likes mostly doing, if she likes to do a little bit of fun, if she likes to make a little bit of jokes, if she thinks when something is funny, she doesn't have to say, 'Oh, be quiet,' you can at least laugh, make that person feel a little good. That's what I think, still.

Student 1: What about me?

Teacher: Okay, what about you?

Student 1: When she gets books for you to read, she tells us what kind of stuff she likes.

Appendix E

Group N

Teacher: Is it easier for a kid to paint than for his parents?

Student 6: Well, no, because a kid can make a lot of mistakes, and a parent is very neat, he doesn't make... splorching on, and doesn't spatter all over the house, and all that.

Student 4: No, because most of the time children are more imaginative, and they have bigger imaginations.

Student 1: Some kids are better, and some parents are better. It all depends, like, you know.

Appendix E

Group N

Teacher: Is it easier for a kid to paint than for his parents?

Student 1: It depends if the parents have been brought up on painting, or have just started painting.

Student 6: Also, kids have lots of creative ideas, so they do, you know, lots of things.

Student 1: What was the question?

Teacher: Is it easier for a kid to paint than for his parents?

Student 1: Oh, ah, yeah, because the parents have more, um, what's that word?

Student 4: Experience?

Unidentifiable Student: Money?

Teacher: To paint, not to pay.

Student 1: Yeah?

Teacher: Paint. P-A-I-N-T. You know, with a brush.

Student 4: Well, not really. It's just as easy for both because his mother might have started at the same age, and they might be just as good... might. But otherwise, a parent could be better than a kid, in most cases because he's had more experience.

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Submitted in partial  
fulfillment of the  
requirements for the degree  
Master of Musical Arts  
in Composition

August  
1976  
copy 1

COLOURED

104 I

# Canticle of the Island

The Awakening  
Ragnarök  
Elegy-Epilogue

Poor copy

## Instrumentation

3 Flutes (doubling 3 Piccolos)

4 Trumpets in Bb

3 Clarinets in Bb

4 Horns in F

3 Oboes (3rd doubling English Horn)

3 Trombones (3rd Bass Trombone)

2 Bassoons (2nd doubling Contrabassoon)

1 Tuba

Harp

Piano (will need 2 soft timpani mallets)

Soprano (3rd movement only)

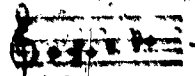
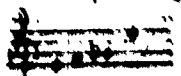
### Percussion

1 Antique Cymbals

2 Antique Cymbals

Vibraphone (ff, ff)

Gluckenspiel



Medium Tam Tam

Medium Tam Tam

2 Maracas

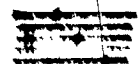
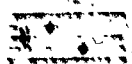
2 Maracas

Congas (ff)

Log Drums (ff, ff)

High Cymbal (ff)

Low Cymbal (ff)



Small Tam Tam (ff)

Small Tam Tam (ff)

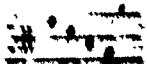
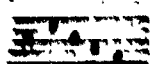
Marmba (ff)

and tub of water

and tub of water

Tom Toms (ff, ff)

Timbales (ff, ff)



ff=hard, ff=medium, ff=soft mallets according to instrument

## Performer Placement

Perc 5

Pno

Cel

Hrp

Perc 6

Cb

Cl

Qb

Asn

Vla

Par

## Instrumentation

12 Violin 1  
12 Violin 2  
8 Violas  
8 Violoncellos  
4 Contrabasses

**Celeste**

Percussion:

ff=hard, f=medium, p=soft mallets  
according to instrument

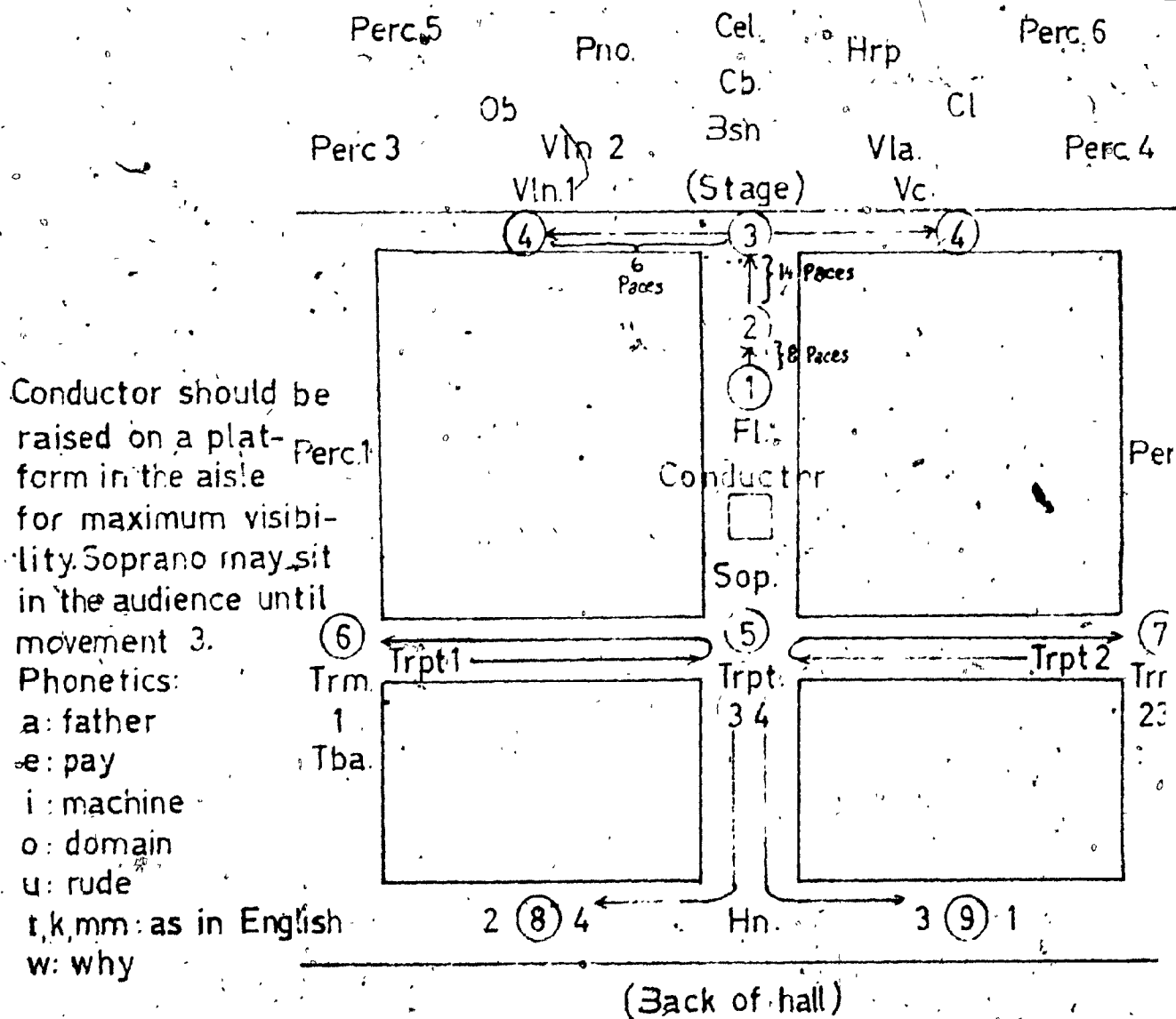
## Performer Placement

Perc. 6

Antique Cymbals	Antique Cymbals	Medium Tam.Tam	Medium Tam.Tam	Temple
		Congas (ff)	Log Drums (ff, ff)	Medium
2 Maracas	2 Maracas			
High Cymbal (ff)	Low Cymbal (ff)			
Small! Tam.Tam (ff)	Small! Tam.Tam (ff)			
and tub of water	and tub of water			
Tom Toms (ff, ff)	Timbales (ff, ff)			

ff=hard, ff=medium, ff=soft mallets according to instrument

## Performer Placement

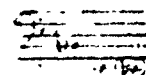
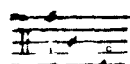
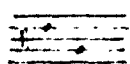


3 of

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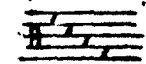
Medium Tam Tam    Medium Tam Tam    Temple Blocks (ff, 2' timpani)  
 Congas (ff)    Log Drums (ff, ff)    Medium Cymbal (ff)

acas  
 ymbal (ff)  
 Tam Tam (ff)  
 b of water  
 ales (ff, ff)



Marimba (ff)

Tam Toms (ff, ff)

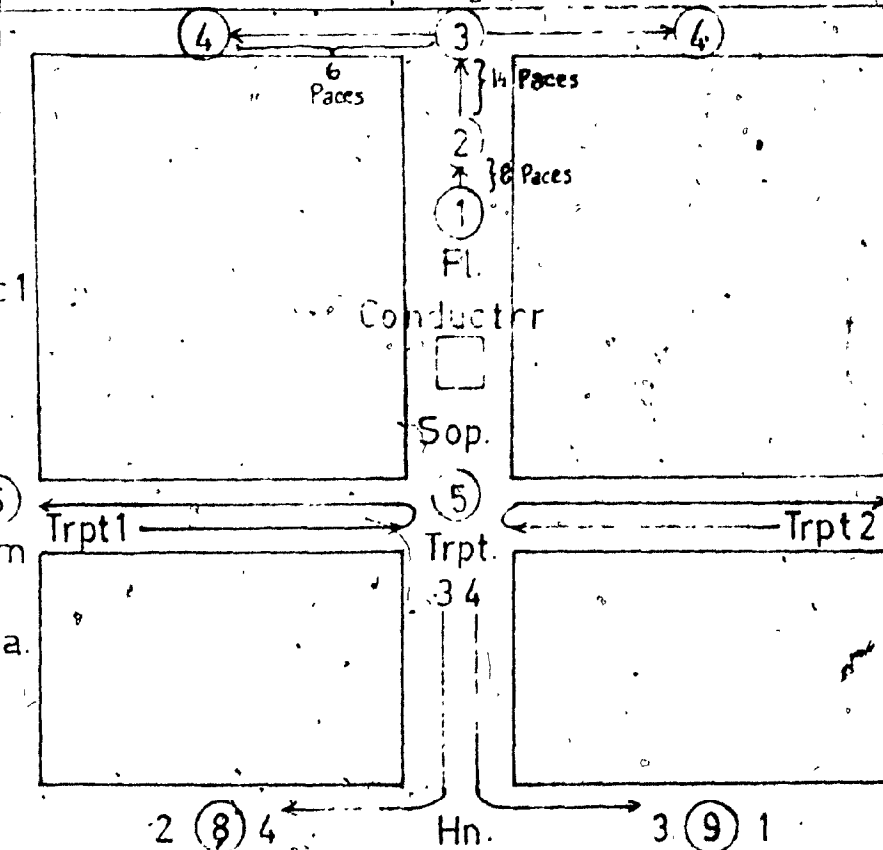


ff=hard, ff=medium, ff=soft mallets  
 according to instrument

Large Tam Tam  
 Chimes  
 Glass Chimes

## Performer Placement

Perc 5    Png    Cel.    Hrp.    Perc 6  
 Ob    Cb    Cl.  
 c 3-    Vln. 2    Bsn    Vla.    Perc 4  
 Vln. 1    (Stage)    Vc.



All performers begin at the places shown on the diagram. Movements to the positions numbered ① to ⑨ are indicated in the score. Flutes should memorize the music at positions ① and ②. Perc 2 and have stands only at ③ and ④. Trumpet 1 should have stands at positions ⑤ and ⑥, trumpet 2 at ⑤ and ⑦, trumpet 3 at ⑤ and ⑧, and trumpet 4 at ⑤ and ⑨. All brass mutes should be straight unless otherwise specified.

Poor Copy

1041

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# The Awakening

Lento, misterioso (2-52)

Pno

Cel

Antique Cymbals

1

Antique Cymbals

2

Vibes (motor off)

3

Glockenspiel

Perc 4

Bass Drum

5

Timpani

6

Gong

Vln 1

Vln 2

3sn.1,2

Trm.1,2

Trm. 3

Tpa

Dno

to Maracas

to Maracas

to Temple Bloc

to Tom Toms

con sord

con sord

con sord

con sord

Ominously

pp

con sord

pp

con sord

pp

Poor copy

24

# The Awakening

Patrick Cardy

Handwritten musical score for "The Awakening" by Patrick Cardy. The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings.

Key markings and instructions include:

- to Maracas** (written twice)
- to Temple Blocks**
- to Tom Toms**
- con sord** (con sordano)
- ppp** (pianississimo)
- sfz** (sforzando)
- p** (piano)
- mf** (mezzo-forte)
- pp** (pianissimo)
- mp** (mezzo-piano)

The score includes complex rhythmic patterns, such as a triplet marked "3" and various dynamic markings like "sfz", "p", "mf", "pp", and "ppp".

Continuation of the handwritten musical score, showing further staves with musical notation and dynamic markings.

Key markings and instructions include:

- pp** (pianissimo)
- sfz** (sforzando)
- ppp** (pianississimo)

The score continues with complex rhythmic patterns and dynamic markings, including "pp", "sfz", and "ppp".

Vln. 2

con sord <sup>ppp</sup>  
<sub>ppp</sub>

Ominously

3sn.1,2

pp consord

Trm 1,2

pp

consord

Trm 3

Tpa

pp

Pnc

Cel

Mar

1

to A.C.

Mar

2

to A.C.

Vbs

3

Gl

Perc 4

to B Dm

5

Timp

6

to Gong

ppp

pp

pp

to Tom-Toms

Vln 1

Vln 2

Poor copy

3 of



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- con sord* (con sordina) at the top.
- PPP* (pianississimo) in several places.
- pp* (pianissimo) in several places.
- sfz* (sforzando) in several places.
- to A.C.* (to Accordion) in two places.
- to Mar.* (to Maracas) in two places.
- to Tom-Toms* in the lower middle.
- to Temple Blocks* in the lower right.

The score is written in a style typical of early 20th-century manuscript notation, with some corrections and annotations visible.

Poor copy



104

Poor Copy

10

3sn.12  
Trm.12  
Trm.3  
Tba  
Mar  
Perc  
Timp  
Tom-Toms  
Vln.1  
Vln.2

Poor copy!

24

2

Handwritten musical score for piano and harp. The score is written on ten staves. The piano part is in the upper staves, and the harp part is in the lower staves. The music is in 4/4 time. The piano part features various dynamics including *pp*, *p*, *mf*, and *mp*. The harp part includes chords and arpeggios. The score is marked with a '2' in a box at the top right.

Half-stopped

PP Half-stopped

PP

Hrp.

actual sound

( $\frac{1}{2}$ )

Touch strings at  
note for 3rd partial  
harmonics

stz

niente

simile

pp

simile

pp

simile

$\text{♩} = 52$



Half-stopped  $\frac{4}{4}$   
 pp Half-stopped  $\frac{4}{4}$   
 pp

$\text{P} = 52$

Hrp

actual sound

( $\text{sfz}$ )  
 Touch strings at  
 node for 3rd partial  
 harmonics  
 sfz

smile...  
 niente pp  
 niente niente  
 niente niente  
 niente niente  
 niente niente

to A.C

to A.C

3

locks B. Drm

sfz

sfz

pizz

sfz

$\text{sfz} = \frac{4}{4}$  indicates a slow vibrato, varying the pitch  $\frac{1}{4}$  tone each way

Poor copy

10 of 1

Poor Copy

Trpt

Hn

Hrp

Pno

Perc.

Vln. 1

Vln. 2

Vla.

(divin 4)

Vc.

Cb

con sord (Harmen)

con sord (Harmen) mf

p < mf > p

p mf p

p

B Dm

Timp

come sopra

div

ppp

come sopra

ppp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pizz a.

a.

pizz mf a.

mf

Poor copy

24

3

20

The musical score consists of approximately 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are also some diagrams, including triangles and boxes, and some text annotations. The notation is somewhat messy and appears to be a rough draft or 'poor copy'.

Half stopped  $\frac{4}{4}$   
b1  
pp  
Half stopped  $\frac{4}{4}$   
b1  
pp

p mf p

p mf p

Touch strings at  
note for 3rd partial  
harmonics

pizz mf a.

unis.

unis  
sfz  
sfz

Vla  
(div in  
4)

Vc

Cb

Hn

Hrp.

Pno

Cel'

Perc.

3 of 1

Poor copy



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- pizz* (pizzicato)
- mf* (mezzo-forte)
- sfz* (sforzando)
- unis* (unison)

There are also some handwritten annotations and a circled section in the middle of the staves.

Continuation of the handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- pizz* (pizzicato)
- mf* (mezzo-forte)
- sfz* (sforzando)
- unis* (unison)

There are also some handwritten annotations and a circled section in the middle of the staves.

segue

Poor copy

104

Poor copy

Trpt

Hr.

Hrp

Pno

Cel

Perc 4

Vln. 1

Vln. 2

Handwritten musical score for orchestra and strings, page 104. The score includes parts for Trpt (1, 2), Hr. (1, 2), Hrp, Pno, Cel, Perc 4 (9C, 12C, Vhs, Gl, B Drm, Timp), Vln. 1, Vln. 2, and a double bass part at the bottom. The music is in 12/8 time and features various dynamics like *mf*, *p*, and *ppp*. There are some handwritten annotations and a "Poor copy" note at the top right.

Poor copy!

24



Half stopped  $\frac{4}{4}$

$\frac{b}{10}$

pp Half stopped  $\frac{4}{4}$

$\frac{b}{10}$

pp



Actual sound

( $\frac{b}{10}$ )

Touch strings at  
node for 3rd  
partial harmonics

$\frac{b}{10}$   
sfz

$\frac{b}{10}$   
sfz

to Tam Tam

$\frac{b}{10}$

$\frac{b}{10}$



Handwritten musical score for various instruments. The score includes staves for:

- B Drm
- Timp
- come sopra
- Vln. 1
- Vln. 2
- Vla (div. in 4)
- Vc
- Cb

The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp*, *pp*, *mf*, and *pizz*. There are also handwritten annotations like "come sopra" and "div".

Poor copy

3 of

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems by a double bar line. The first system contains staves with notes, some marked with 'pizz' (pizzicato) and 'mf' (mezzo-forte). The second system continues the notation, with some staves showing a melodic line and others showing a more complex, possibly rhythmic or harmonic, pattern. The notation is somewhat sketchy and appears to be a working draft or a poor reproduction of a final score.

Poor copy



1041

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Trpt

Hn

Hrp

Pno

Cel

Perc.

Vln 1

Vln 2

Vla.  
(div. in 2)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with some staves containing multiple parts (e.g., Trpt 1 & 2, Hn 12 & 34, Perc. 1-6, Vln 1 & 2, Vla. 1 & 2). The notation includes various musical symbols such as notes, rests, dynamics (pp, p, f, mf), articulation (accents, slurs), and performance instructions (e.g., "non vib.", "nondiv", "simile"). The score is marked with a large "1041" in the top left and "Poor Copy" in the top right. The notation is somewhat messy and appears to be a handwritten draft or a poor reproduction of a printed score.

Poor copy

202

5

This image shows a handwritten musical score for a string quartet, consisting of four staves. The notation is dense and includes various musical symbols and performance instructions.

- Staff 1 (Violin I):** Features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are also markings for *non vib* (non-vibrato) and *pizz* (pizzicato).
- Staff 2 (Violin II):** Similar to the first staff, with complex rhythmic patterns. Dynamics include *f* and *mf*. Markings for *non vib* and *pizz* are present.
- Staff 3 (Viola):** Contains more melodic lines with some rests. Dynamics include *f* and *mf*. Markings for *non vib* and *pizz* are present.
- Staff 4 (Cello/Double Bass):** Features a more rhythmic and harmonic role. Dynamics include *f* and *mf*. Markings for *non vib* and *pizz* are present.

The score is written in a single system, with measures grouped by vertical bar lines. The handwriting is in black ink on aged paper. The overall style is that of a working draft or a composer's sketch.

Poor copy

2d

5

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The score is divided into two systems by a vertical dashed line. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The notation includes notes, rests, and dynamic markings such as p, mf, f, and non vib. There are also some handwritten annotations and corrections.



Perc

4  
5  
6

Gl  
B Dm  
Tam Tam

*p*  
*p*  
*p* — *mf* non vib  
*p* — *mf* non vib

Vln 1

Vln 2

Vla

(div in 2)

Vc

(div in 2)

Cb

1  
2  
1  
2  
1  
2

*f*  
*f*  
*f*  
*f*  
*f*  
*f*

nondiv  
nondiv  
nondiv  
nondiv  
nondiv  
nondiv

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The markings are as follows:

Staff	Left Hand Markings	Right Hand Markings
1	<i>p</i> , <i>mf</i> , <i>non vib</i>	<i>p</i> , <i>piuf</i> , <i>non vib</i>
2	<i>p</i> , <i>mf</i> , <i>non vib</i>	<i>p</i> , <i>piuf</i> , <i>non vib</i>
3	<i>nondiv</i>	
4	<i>f</i>	<i>piuf</i>
5	<i>nondiv</i>	
6	<i>f</i>	<i>piuf</i>
7	<i>nondiv</i>	<i>piuf</i>
8	<i>f</i>	<i>piuf</i>
9	<i>nondiv</i>	<i>piuf</i>
10	<i>f</i>	<i>piuf</i>

Poor copy



$\text{♩} = 60$ 

Cl

Trpt

Hn

Hrp

Pro

Cel

Perc

Vln 1

Vln 2

Handwritten musical score for orchestra and percussion. The score is written on multiple staves, with parts for Clarinet (Cl), Trumpet (Trpt), Horn (Hn), Harp (Hrp), Piano (Pro), Cello (Cel), Percussion (Perc), and Violins (Vln 1, Vln 2). The tempo is marked  $\text{♩} = 60$ . The score includes various musical notations, including notes, rests, and dynamic markings such as *pp*, *mf*, *f*, *ff*, and *ppp*. There are also performance instructions like "non vib", "On strings", "non vib to High Cym", "non vib to Low Cym", "non vib to Med Cym", and "non vib to Chimes". The score is marked with a large "1" at the beginning of the first staff, and a large "2" at the beginning of the second staff. The score is also marked with a large "3" at the beginning of the third staff. The score is written in a single system, with measures grouped by bar lines. The notation is handwritten and appears to be a copy of a professional score.

Poor copy

24

6

$\text{♩} = 60$

Handwritten musical score on 12 staves. The score includes various musical notations, including notes, rests, and dynamic markings. Key annotations include:

- Staff 1:**  $\text{ppp}$   $\bar{6}$  ( $\bar{7}$ )
- Staff 2:**  $\text{ppp}$  ( $\bar{7}$ )
- Staff 3:**  $\text{ppp}$
- Staff 4:**  $\text{ff}$
- Staff 5:**  $\text{ff}$
- Staff 6:**  $\text{ff}$
- Staff 7:**  $\text{ff}$
- Staff 8:**  $\text{ff}$
- Staff 9:**  $\text{ff}$
- Staff 10:**  $\text{ff}$
- Staff 11:**  $\text{ff}$
- Staff 12:**  $\text{ff}$

Other annotations include:

- Staff 4:**  $\text{non vib}$
- Staff 5:**  $\text{On strings}$
- Staff 6:**  $\text{non vib to High Cym}$  ( $\text{pp}$ )
- Staff 7:**  $\text{non vib to Low Cym}$  ( $\text{pp}$ )
- Staff 11:**  $\text{non vib to Med Cym}$
- Staff 12:**  $\text{non vib to Chimes}$  ( $\text{f}$ )

The score is written in a style that suggests it is a working draft or a poor copy of a professional manuscript.

Perc

Vln 1

Vln 2

Vla 1,2

Vc 1,2

Cb 1,2

Cl

Hrp.

Pnc.

Cel

Perc 2

Perc 6

30

3 of

Poor copy

ff nonvib to Low Cym pp

ff

pp

nonvib to Med Cym

p f nonvib to Chimes

ff

ff

ff

ff

ff

30

Perc 6

Chimes (pp)

mp

pp

mf

pp

mf

pp

mf

pp

mf

Poor copy

1041

Poor copy

Position (1)

Flute proc

1 Fl

2,3

1 Cl

2,3

Hrp

Pno

Cel

H Cym

Perc1

pp

pp

p

p

pp

1 Fl

2,3

1 Cl

2,3

Hrp

Pno

Cel

H Cym

L Cym

Perc2

Ch

mp

mf

mf

p

pp

mp

mp

Poor copy

2d

Position ①

Flute procession

②

7

Handwritten musical score for the first system of 'Flute procession'. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat. The music begins with a piano (pp) dynamic. The score includes various musical notations such as notes, rests, and slurs. There are also some handwritten annotations and corrections. The system ends with a measure marked with a 'p' dynamic.

Handwritten musical score for the second system of 'Flute procession'. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat. The music begins with a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, and slurs. There are also some handwritten annotations and corrections. The system ends with a measure marked with a 'mp' dynamic.

Flute procession (1,2 only)



Hrp.

Pno

Cel

H Cym

L Cym

Perc.2

Ch

pp

mp

mp

Flute procession:

40 (2)

(3)

Fl.

23

pp

pp

Cl.

3

espressivo

Ob

1

mp

Pno

H Cym P

1

L Cym

mf

pp

f

Perc.2

5

M Cym

mf

pp

f

\* Fl 1 to position (4) stage right, Fl.2 to position (4) stage left, Fl.3 remains at position (3)

3 of 1

Poor copy

First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *mp* and *p*.

Flute procession (1,2 only)

Second system of musical notation, including dynamic markings like *pp*, *f*, and *espressivo*, and stage directions like *to Piccolo* and *rit.*

1,2 to position ④ stage left, Fl. 3 remains at position ③

Poor Copy

Handwritten musical score for "The Rose Tree" (1800-1802). The score is written on five staves. The first two staves are for Oboe (Ob.) and English Horn (EH.). The last three staves are for Percussion (Perc.), specifically Hand Cymbal (H Cym), Left Cymbal (L Cym), and Right Cymbal (R Cym). The music is in 4/4 time, indicated by a circled '4' at the top left. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *pp*, *mf*, and *f*. There are also performance instructions like "non vib." (non vibrato) and "mf" (mezzo-forte). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first staff is for Eb (E-flat), the second for EH (E-flat), the third for Perc. 2 (Percussion 2), and the fourth for M Cym (Mild Cymbal). The music is in 4/4 time and features a melody with various ornaments and dynamics. The percussion part includes a snare drum and a cymbal. The score is marked with 'mp' (mezzo-piano) and 'mf' (mezzo-forte) dynamics. The tempo is marked 'Allegretto'.

[illegible]

Poor copy

28

8

50

Handwritten musical score for measures 45-50. The score is written on five staves. The first staff contains a melodic line with various accidentals and dynamics. The second staff contains a similar melodic line. The third staff contains a bass line with dynamics. The fourth and fifth staves contain a complex rhythmic pattern with dynamics. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for measures 51-60. The score is written on five staves. The first staff contains a melodic line with various accidentals and dynamics. The second staff contains a similar melodic line. The third staff contains a bass line with dynamics. The fourth and fifth staves contain a complex rhythmic pattern with dynamics. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for measures 61-70. The score is written on five staves. The first staff contains a melodic line with various accidentals and dynamics. The second staff contains a similar melodic line. The third staff contains a bass line with dynamics. The fourth and fifth staves contain a complex rhythmic pattern with dynamics. The score includes various musical notations such as notes, rests, and accidentals.

$\text{♩} = 60$   
rit. molt.

1 Picc.

3

1 Ob

2

EH

Trpt. 123

Pno.

H Cym non vib to AC

1

L Cym non vib to AC

2

Perc

Gl f

4

M Cym non vib to B Dm

5

Picc. 1

$\text{♩} = 80$

4

Picc. 2

$\text{♩} = 80$

3

Picc. 3

3 of

Poor copy

Handwritten musical score for a multi-staff instrument, likely a piano. The tempo is marked **60** and the mood is **rit. molto**. The score includes various musical notations such as **tr** (trills), **mf** (mezzo-forte), **p** (piano), **f** (forte), and **ff** (fortissimo). There are also dynamic markings like **sfz** (sforzando) and **sf** (sforzando). The notation includes complex rhythmic patterns, including triplets and sixteenth notes, and some handwritten annotations like "to 'Doe'". A circled number **4** is visible in the upper right corner.

Continuation of the handwritten musical score. It features a section with a circled number **3** and a tempo marking of **♩ = 80**. The notation includes complex rhythmic patterns, including triplets and sixteenth notes, and some handwritten annotations like "to 'Doe'". The score ends with a large arrow pointing to the right.

Poor copy

12 Picc. 3

$\text{♩} = 60$

*mf* *stpz* *f* *p*

Cl 2 3

*mf* *stpz* *f* *p*

*stpz* *f* *p*

Picc 123

Cl 123

Trpt 1  $\text{♩} = 72$  *senza sord* *mf*

Trpt 2  $\text{♩} = 72$  *senza sord* *mf*

Trpt 3  $\text{♩} = 72$  *senza sord* *mf*

Picc 123

Cl 123

Trpt 123

12 Hn  $\text{♩} = 52$  *Open* *mf* *prof*

34 Hn *mf* *prof*

Hrp *stpz*

Pno *f*

Poor copy

24

9

Handwritten musical score for the first system. It consists of four staves. The notation includes various notes, rests, and slurs. Dynamic markings such as *f* (forte), *p* (piano), and *sfz* (sforzando) are present. There are also markings like *stpz* and *trp*. The system ends with a double bar line and the instruction "Trp 1 begins".

Handwritten musical score for the second system. It consists of four staves. The notation continues from the first system. Dynamic markings include *mf* (mezzo-forte) and *senza sord* (senza sordina). There are also markings like *1-72* and *5*. The system ends with a double bar line and the instruction "Trp 1 begins".

Handwritten musical score for the third system. It consists of four staves. The notation includes various notes, rests, and slurs. Dynamic markings such as *prof* (profondo) and *sfz* (sforzando) are present. There are also markings like *f* (forte) and *ff* (fortissimo). The system ends with a double bar line and the instruction "Trp 1 begins".



Cl 123

Trpt123

Hn

Hrp

Pno

Cel

Perc3

1

2

4

6

Handwritten musical score for various instruments. The score includes staves for Cl 123, Trpt123, Hn (12, 34), Hrp, Pno, Cel, Perc3 (1, 2, 4, 6), and Vbs. The notation includes notes, rests, and dynamic markings such as *mf*, *ff*, *stz*, *prof*, and *f*. There are also handwritten annotations like "Open", "mf", "ff", "stz", "prof", and "f". The score is written in a system with multiple staves, and the instruments are listed on the left side. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.



Picc 123

G. 123

Trpt 123

Hn.

3.4

Hrp.

Pno

Cél.

1

2

Perc. 3

4

6

Vln. 1

Vln. 2

Picc 3.4

Handwritten musical score for measures 123-124. The score includes staves for Piccolo, Glockenspiel, Trumpets, Horns, Harp, Piano, Cello, Percussion (Acoustic, Vibs, Gl., Ch.), and Violins. The music is in 3/4 time and features various dynamics like *f*, *ff*, *sfz*, and *ppp*. The score is handwritten and includes many annotations and markings.

Poor copy

2d

10

Picc 3. to Fl.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a vertical line. The left section contains complex rhythmic patterns and dynamic markings like *ff* and *sfz*. The right section features simpler notation with *sfz* markings. At the bottom, there are several staves with the marking *ppp* and the word *con sord* written vertically. A small annotation *+ to Timp* is visible near the bottom right.

Handwritten musical score for Violin 1 and Violin 2. The score is written on five staves. The first staff is labeled 'Ch' and the second staff is labeled 'Vln 1'. The third staff is labeled 'Vln 2'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'ff', 'ppp', and 'fz'. The notation is handwritten and appears to be a sketch or a working draft.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: 3sn 12, Trm 12, Trm 3, Tba, Cel, B Dm, Perc, Solo, Vln 1, Vln 2, Vln 3, Vln 4, Vln 5, Vln 6, Vln 7, Vln 8, Vln 9, Vln 10, Vln 11, Vln 12, Vln 13, Vln 14, Vln 15, Vln 16, Vln 17, Vln 18, Vln 19, Vln 20, Vln 21, Vln 22, Vln 23, Vln 24, Vln 25, Vln 26, Vln 27, Vln 28, Vln 29, Vln 30, Vln 31, Vln 32, Vln 33, Vln 34, Vln 35, Vln 36, Vln 37, Vln 38, Vln 39, Vln 40, Vln 41, Vln 42, Vln 43, Vln 44, Vln 45, Vln 46, Vln 47, Vln 48, Vln 49, Vln 50, Vln 51, Vln 52, Vln 53, Vln 54, Vln 55, Vln 56, Vln 57, Vln 58, Vln 59, Vln 60, Vln 61, Vln 62, Vln 63, Vln 64, Vln 65, Vln 66, Vln 67, Vln 68, Vln 69, Vln 70, Vln 71, Vln 72, Vln 73, Vln 74, Vln 75, Vln 76, Vln 77, Vln 78, Vln 79, Vln 80, Vln 81, Vln 82, Vln 83, Vln 84, Vln 85, Vln 86, Vln 87, Vln 88, Vln 89, Vln 90, Vln 91, Vln 92, Vln 93, Vln 94, Vln 95, Vln 96, Vln 97, Vln 98, Vln 99, Vln 100. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, n, ff). The right side of the score contains the text "Bsn 2 to C Bsn" and "segue".



70

 $\text{♩} = 80$ 

Picc. 1

Picc. 2

Fl. 3

1

Cl. 2

3

Ob. 2

Trpt 123

12

Hn.

34

Pno.

3

4

Perc.

5

6

Vln. 1

Vln. 2

Handwritten musical score for various instruments. The score includes staves for Picc. 1, Picc. 2, Fl. 3, 1, Cl. 2, 3, Ob. 2, Trpt 123, 12, Hn. 34, Pno., Vbs, Gl., Perc. 5, 6, Vln. 1, and Vln. 2. The notation includes notes, rests, and dynamic markings such as *ff*, *f*, *sfz*, and *gliss.*. There are also handwritten annotations in French: "pavillons en l'air" and "pauvre" se ventiler". The score is written on a system of staves, with some staves having multiple systems of notation.

Poor copy

24

99

This is a handwritten musical score on two systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in ink on aged paper. The first system consists of ten staves, and the second system also consists of ten staves. The notation includes many beamed notes, suggesting a fast or complex rhythmic passage. There are also some markings that look like "8" and "5/2" scattered throughout the score. The overall appearance is that of a working draft or a "poor copy" of a musical composition.



Perc.

B.Dm

5

Timp.

6

Vtn. 1

Vln. 2

Vla.

Vc.

304

Poor copy

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. The first measure of the first staff contains a treble clef, a key signature of one flat, and a time signature of 3/4. The first staff also contains the dynamic marking *sfz* (sforzando) in the first measure. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. The first measure of the first staff contains a treble clef, a key signature of one flat, and a time signature of 3/4. The first staff also contains the dynamic marking *sfz* (sforzando) in the first measure.

Poor copy

Piccl 1 2 3

Picc 2

Fl. 3

1 2 3

Ob. 1, 2, 3

Trpt 1, 2, 3

1, 2 3, 4

Hn.

Pno

1 2 3 4 5 6

Perc.

Vln. 1

to Fl.

to Fl.

Trpt 1, 2 to 3, 4

non vib.

to Tam-Tam

to Tam-Tam

non vib.

to Tam-Tam

non vib.

to Glass Chimes

non vib.

24

Poor copy

12

Handwritten musical score on 12 staves. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations and performance instructions.

Annotations and instructions include:

- to Fl.
- to Fl.
- Trpt. 1, 2 to position 5 with
- Trpt. 3, 4
- non vib.
- to Tam-Tam
- ff stz
- to Tam-Tam
- non vib.
- to Tam-Tam
- non vib.
- to Glass Chimes
- stz
- stz non vib.

Handwritten musical score for Percussion and Strings. The score is divided into two systems, each with a double bar line. The first system contains staves for Vbs, Perc, Gl, B Dm, and Timp. The second system contains staves for Vln.1, Vln.2, Vla, and Vc.

**Staff 2 (Vbs):** 8. *non vib* *ff sfz* to Tam-Tam

**Staff 3 (Perc):** *non vib* to Tam-Tam

**Staff 4 (Gl):** *non vib* to Tam-Tam

**Staff 5 (B Dm):** *sfz* *non vib* to Glass Chimes

**Staff 6 (Timp):** *sfz* *non vib*

**Staff 7 (Vln.1):** 8...

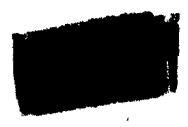
**Staff 8 (Vln.2):** 8...

**Staff 9 (Vla):**

**Staff 10 (Vc):**

Handwritten musical score on ten staves. The notation includes notes, rests, and various performance markings. The first staff has a tempo marking of 16. The second staff has a marking of 16. The third staff has a marking of 16. The fourth staff has a marking of 16. The fifth staff has a marking of 16. The sixth staff has a marking of 16. The seventh staff has a marking of 16. The eighth staff has a marking of 16. The ninth staff has a marking of 16. The tenth staff has a marking of 16. The score is divided into two systems by a vertical line. The first system contains the first five staves, and the second system contains the remaining five staves. The markings 'non vib' and 'ff stz' are present in the first system. The markings 'to Tam-Tam' and 'to Glass Chimes' are present in the second system. The markings '16' are present in the first system.

Poor copy



Poor copy 10f

# Ragnarök

12

With a sense of foreboding (7-120)

1 *pp* Tam-Tam (Water Gong)  $\frac{1}{2}$

2 *ppp* Tam-Tam (Water Gong)  $\frac{1}{2}$

Perc 6 *ppp* Glass Chimes  $\frac{1}{2}$

3 *ppp* Tam-Tam  $\frac{1}{2}$

4 Tam-Tam  $\frac{1}{2}$

Vln 1  $\frac{1}{2}$

Vln 2  $\frac{1}{2}$

Vla.  $\frac{1}{2}$

Vc.  $\frac{1}{2}$

Cb.  $\frac{1}{2}$

*ppp*

*pp*

*p*

*mp*

*unis.*

*div.*

*pp*

*ppp*

*pppp*

10

Hrp.

Pno.

1 Tam-Tam to Tom-Toms

2 Tam-Tam to Timbales

3 Tam-Tam

4 Tam-Tam

5 B. Drum

Glass Chimes to Tom-Toms

# Ragnarök

24

Poor copy

13

ing (7-120)

Handwritten musical score for the first system of "Ragnarök". The score is written on 11 staves. The top two staves are vocal lines with lyrics. The next three staves are for woodwinds (flute, oboe, and clarinet/bassoon). The bottom six staves are for strings (violin I, violin II, viola, cello, double bass, and percussion). Dynamics include *p*, *mp*, *mf*, *pp*, and *div*. There are also markings for "unis" and "div".

Handwritten musical score for the second system of "Ragnarök". The score is written on 11 staves. The top two staves are vocal lines with lyrics. The next three staves are for woodwinds (flute, oboe, and clarinet/bassoon). The bottom six staves are for strings (violin I, violin II, viola, cello, double bass, and percussion). Dynamics include *p*, *pp*, *ff*, and *f*. There are also markings for "to Congas" and "to Log Drums".



Hrp

Pno.

Perc

Vln 1

Vln. 2

Vla.

Vc.

Cb.

Water Gong effect. Raise and lower Tam-Tam in basin of water with one hand and play continuous tremolo with a medium hard beater in the other hand. Perc. 1 will begin with Tam-Tam lowered in the basin, Perc. 2 with Tam-Tam raised out of basin

Handwritten musical score for percussion instruments. The score is written on multiple staves. The left side of the page contains staves for various instruments, with dynamic markings like *p*, *mp*, and *pp*. The right side of the page contains staves for Congas and Log Drums, with dynamic markings like *ff* and *f*. The score includes various musical notations such as notes, rests, and slurs. The bottom of the page has a section of text describing the performance setup.

lower Tam-Tam in basin of water with one hand  
 with a medium hard beater in the other hand. Perc. 1 will  
 in the basin, Perc. 2 with Tam-Tam raised out of basin

Poor copy

Tom Toms

1

2

3

4

5

6

Perc

Timbales

Log Drums

Congas

B Dnm

Tom-Toms

mf

f

mf

f

mf

f

1

2

3

4

5

6

Perc

Timb

Congas

L Drms

B Dnm

T-T

f

mf

f

mf

f

mf

30

1

2

3

4

5

6

Perc

Timb

Congas

L Drms

B Dnm

T-T

mp

mf

mp

mf

mp

mf

Poor copy!

2d

14

D. D

20

First system of musical notation, measures 1-20. The score is written on five staves. The key signature is one flat (B-flat). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There are also some markings that look like (pp) and (ff).

D. D

Second system of musical notation, measures 21-30. The score is written on five staves. The key signature is one flat (B-flat). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There is also a marking that looks like *p* (piano).

30

Third system of musical notation, measures 31-40. The score is written on five staves. The key signature is one flat (B-flat). The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *mf* (mezzo-forte).

30

1 T-T

2 TmbP

3 Congs

4 L Drms

5 B Drm.

6 T-T

Perc

Detailed description: This is a musical score for a percussion section, spanning measures 30 to 33. The score is written for six staves, each representing a different instrument: T-T (T-T), TmbP (Tambourine), Congs (Congas), L Drms (Low Drums), B Drm. (Bass Drum), and T-T (T-T). The time signature is 12/8. The key signature is one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is divided into four measures, with measure numbers 30, 31, 32, and 33 indicated at the top of each measure.

Handwritten musical score for the Percussion section, measures 1 through 6. The score is written on six staves, each with a 12/8 time signature. The instruments are: 1. T-T (Tom-Tom), 2. Tmb (Timbale), 3. Conges (Congas), 4. L. Drms. (Low Drums), 5. B. Drm (Bass Drum), and 6. T-T (Tom-Tom). The notation includes various rhythmic patterns, rests, and dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando). The score concludes with the word "segue" in the bottom right corner.

Poor copy

3 of 1

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a forte (*f*) dynamic. Subsequent staves include markings for mezzo-forte (*mf*), mezzo-piano (*mp*), and forte (*f*). The score is organized into measures, with some measures containing multiple notes and rests. The notation is dense, particularly in the first five staves.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a forte (*f*) dynamic. Subsequent staves include markings for mezzo-forte (*mf*), mezzo-piano (*mp*), and forte (*f*). The score is organized into measures, with some measures containing multiple notes and rests. The notation is dense, particularly in the first five staves. The word "segue" is written at the end of the fifth staff.

Poor copy

♩ = 120

40

Ob 123

Cl 123

Bsn.

C Bsn.

12

Trpt.

34

Hn.

1,3

2,4

Trm 1,2

Trm. 3

Tba.

Hrp.

Pno.

T.T.

1

Timb

2

Congos

3

Perc.

L Drms.

4

B Drm

5

T-T.

6

Vln. 1

Vln. 2

202

This image shows a handwritten musical score for 'The Rite of Spring' by Igor Stravinsky. The score is written on multiple staves, likely for a large ensemble or orchestra. The notation is complex, featuring many beamed notes and rests, characteristic of Stravinsky's rhythmic style. Dynamic markings such as 'pp' (pianissimo), 'mf' (mezzo-forte), and 'ff' (fortissimo) are used throughout. Performance instructions are written in parentheses, including 'to Tam-Tam (Water Gong)', 'to Tam-Tam (Water Gong)', 'to Congas', and 'to Log Drums'. The score is written in a clear, legible hand, with some corrections and additions visible. The overall layout is dense and detailed, reflecting the complexity of the original work.



3  
Perc.  
4  
5  
6  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Congas  
L Drms  
B Drm  
T-T.

to Tam Tam  
to Tam Tam  
to Tam Tam  
to Tam Tam

pp mf  
pp mf  
pp mf  
pp mf

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a dynamic marking of *pp* followed by *mf*. The second staff has a dynamic marking of *pp* followed by *mf*. The third staff has a dynamic marking of *pp* followed by *mf*. The fourth staff has a dynamic marking of *pp* followed by *mf*. The fifth staff has a dynamic marking of *pp* followed by *mf*. The sixth staff has a dynamic marking of *pp* followed by *mf*. The seventh staff has a dynamic marking of *pp* followed by *mf*. The eighth staff has a dynamic marking of *pp* followed by *mf*. The ninth staff has a dynamic marking of *pp* followed by *mf*. The tenth staff has a dynamic marking of *pp* followed by *mf*. The score includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a dynamic marking of *pp* followed by *mf*. The second staff has a dynamic marking of *pp* followed by *mf*. The third staff has a dynamic marking of *pp* followed by *mf*. The fourth staff has a dynamic marking of *pp* followed by *mf*. The fifth staff has a dynamic marking of *pp* followed by *mf*. The sixth staff has a dynamic marking of *pp* followed by *mf*. The seventh staff has a dynamic marking of *pp* followed by *mf*. The eighth staff has a dynamic marking of *pp* followed by *mf*. The ninth staff has a dynamic marking of *pp* followed by *mf*. The tenth staff has a dynamic marking of *pp* followed by *mf*.

Poor copy





Poor copy

24

16

50

Handwritten musical score for measures 50-59. The score is written on ten staves. The first staff contains a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, and *sf*. The score is written in a cursive, handwritten style.

60

Handwritten musical score for measures 60-69. The score is written on ten staves. The first staff contains a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, and *sf*. The score is written in a cursive, handwritten style.

Cb

arco

Cl 123

Ob 123

3sn

C3sn

13

Hn

24

Hrp

Pno

Perc 5

Vln 1

Vln 2

Vla

Vc

Cb

Stopped *sfz*

Stopped *mf sfz* *sfz* *f* *mf sfz* *f* *mf sfz*

B.Drm

*pizz.*

arco

3 of

Poor Copy

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures across the staves. Key markings include:

- mf* (mezzo-forte)
- f* (forte)
- stpz* (staccato)

The notation is dense and appears to be a handwritten manuscript.

Poor copy



Cl. 1,2,3  
Ob. 1,2,3  
3sn  
C. 3sn  
1,3  
Trpt  
2  
1,3  
Hn.  
2,4  
Trm. 1,2  
Trm. 3  
Tba.  
Hrp.  
Pno.  
B. Drm.  
Perc. 5  
Vln. 1

Handwritten musical score for the first system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'. There are handwritten annotations 'to Tam-Toms' and 'to Timbales' on the right side of the bottom two staves.

to Picc.

to Tam-Toms

to Timbales

Handwritten musical score for the second system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'.

Handwritten musical score for the third system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'.

Handwritten musical score for the fourth system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'.

Handwritten musical score for the fifth system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'.

Handwritten musical score for the sixth system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'.

Handwritten musical score for the seventh system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'.

Handwritten musical score for the eighth system. It consists of five staves. The top three staves contain complex notation with many beamed notes and accidentals. The bottom two staves are mostly empty, with some notes and dynamic markings like 'f' and 'p'.



Handwritten musical score for a symphony orchestra. The score is written on 11 staves, each with a label to its left. The labels are: Fln, Trm 1, 2, Trm 3, Tba, Hrp, Pno, Perc 5, Vln 1, Vln 2, Vla, Vc, and Cb. The music is written in a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system, with the measures continuing across the staves. The handwriting is in ink on aged paper.

Fln

Trm 1, 2

Trm 3

Tba

Hrp

Pno

Perc 5

Vln 1

Vln 2

Vla

Vc

Cb

3 of 1

Poor copy

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *sfz*. The score is written in a cursive, handwritten style. The first staff has a *sfz* marking. The second staff has *mf* and *sfz* markings. The third staff has *mf* and *sfz* markings. The fourth staff has *mf* and *sfz* markings. The fifth staff has *mf* and *sfz* markings. The sixth staff has *mf* and *sfz* markings. The seventh staff has *mf* and *sfz* markings. The eighth staff has *mf* and *sfz* markings. The ninth staff has *mf* and *sfz* markings. The tenth staff has *mf* and *sfz* markings.

Poor copy



10f1

Poor copy

70

CL 123

Ob 123

3sn  
C3sn

Trpt 12  
34

13  
Hn

2  
Trm 123

Tba

Hrp

Pno

Perc 5

Vln. 1

Vln. 2

Vla

Vc

Cb

pizz and arco div

80

CL 123

Ob 123

3sn  
C3sn

12

Poor copy

24

18

A handwritten musical score consisting of 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is somewhat messy, and there are some corrections or erasures visible. The staves are numbered 1 through 18 in the right margin. The music appears to be a single melodic line, possibly for a piano or violin. The key signature is not clearly visible, but there are some sharp signs. The time signature is also not clearly visible, but there are some '4' and '8' markings that might indicate the tempo or meter. The overall quality of the copy is poor, as noted in the header.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like "pizz and arco div" (pizzicato and arco divided). The instruments listed on the left include Vc (Violoncello), Cb (Contrabasso), Cl 123 (Clarinets), Ob 123 (Oboes), Ebn (Euphonium), C. Ebn (C. Euphonium), Trpt 1234 (Trumpets), Hn 1234 (Horns), Trm 123 (Timpani), Tba (Tuba), Hrp (Harp), Pno (Piano), Perc 5 (Percussion), Vln 1 (Violins), Vln 2 (Violins), Vla (Viola), Vc (Violoncello), and Cb (Contrabasso). The score is written in a standard musical notation with various time signatures and key signatures.

Poor copy

3 of

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. The score is written in a style typical of early 20th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp.

Poor copy

short

50

CL 1,2,3

Ob 1,2,3

Sn

C. Sn.

12

Trpt 3,4

1,3

Hr.

2,4

Trm 1,2

Trm 3

Tba

Hrp.

Pno.

1,6 Tom-Toms 2 Timbales

1,2,6

B. Drm.

Perc 5

3 Congas 4 Log Drms.

3,4

Vln. 1 (+Picc 3)

Vln. 2

Vla.

Vc.

Cb.

pizz. and arco div.

CL 1,2,3

Ob 1,2,3

Sn.



20

Short

Handwritten musical score for "The Rose Tree". The score is written on 15 staves. The piano part includes various dynamics (f, mf, mp, fff) and articulations (accents, slurs). The voice part is written in a single line with lyrics. The score is divided into two systems by a double bar line. The first system contains staves 1-8, and the second system contains staves 9-15. The tempo is marked "Allegretto" and the key signature is one flat (B-flat).



(+Picc3)

Vln. 2

Vla.

Vc.

Cb.

pizz and arco div.

Cl 1,2,3

Ob 1,2,3

3sn.

C3sn.

Trpt 12  
34

Hn. 1,3  
24

Trm 1,2

Trm 3

Tba

Hrp.

Pno.

B Dm.

Perc 5

Vln. 1

(+Picc3)

Vln. 2

Vla.

Vc.

pizz. and arco div.

Cb.

1. Picc. 3 doubles the upper part of Vln. 1 beginning in the 8 bar after the percussion 8 bar (sounding 8va).

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a system of ten staves, with the first staff starting with a treble clef and a key signature of one flat. The notation is dense and includes many accidentals and dynamic markings. The score is written in a system of ten staves, with the first staff starting with a treble clef and a key signature of one flat. The notation is dense and includes many accidentals and dynamic markings.

Dynamic markings visible include: *mf*, *mp*, *f*, *slp*, and *f*.

At the bottom left, there is a handwritten note: "of Vln.1 beginning in the bar (sounding B♭)." and a small black rectangular mark.

Poor copy

100

Picc3

CL1,2,3

Ob1,2,3

3sn

C3sn

Trpt 12

3,4

1,3

Hn. 2,4

Trm 12

Trm. 3

Tba

Hrp

Pno

Perc 5

Vln 1

Vln. 2

Vla

Vc.

Cb.

*pizz.*

*arco*

*mf*

*f*

*ff*

*pizz.*

*arco*

*mf*

*f*

*ff*

1. *Tam-Tam* *to Tam-Tam (water Gong)*

Poor copy!

2d

2C

Handwritten musical score for a large ensemble, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a system of 16 staves, with measures grouped by vertical bar lines. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are visible throughout. The notation includes various note values, rests, and articulation marks. The score appears to be a transcription of a piece, with some handwritten annotations and corrections.

to Fl.

C. B. in  
to  
Don

pavillons  
en l'air b

pavillons  
en l'air

to Tam-Tam (Water Gong)

Trpt 1 to position ⑥  
with Tam-Tam and Ten.

Vla

Vc

Cb

Handwritten musical score for Violoncello (Vc) and Contrabass (Cb). The Vc part includes markings for *pizz* (pizzicato) and *mf* (mezzo-forte). The Cb part includes markings for *arco* (arco) and *f* (forte). The score is written on a grand staff with two staves per instrument.

Perc

- 1
- 2
- 3
- 4
- 5
- 6

Handwritten musical score for Percussion (Perc). The score is written on a grand staff with two staves per instrument. The percussion parts include markings for *fff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The score includes instructions for various percussion instruments: *Tom-Toms*, *Gongs*, *L Drms* (Left Drums), *R Drms* (Right Drums), *to Tam-Tam (Water Gong)*, and *to Glass Chimes*. The score is divided into two measures, with a 15-measure rest indicated in the second measure.

Poor copy

3 of 1

Handwritten musical score for percussion instruments, including snare drum (snr) and tom-tom (tom). The notation includes various rhythmic patterns and dynamic markings such as *mf*, *f*, and *ff*.

Handwritten musical score for percussion instruments, including tam-tam (water gong) and glass chimes. The notation includes various rhythmic patterns and dynamic markings such as *fff*. A bracket labeled "15" spans across several staves. A vertical line indicates the start of "Begin Circle Music 1".

to Tam-Tam (Water Gong)

to Tam-Tam (Water Gong)

to Glass Chimes

15

Begin Circle Music 1

Trpt 1 to position ⑥ with Trm 1 and 2

Trpt 2 to position ⑦ with Trm 2 and 3

Trpt 3 to position ⑧ with Hn 2 and 4

Trpt 4 to position ⑨ with Hn 1 and 3

Poor copy

Pass for all Circle  
Music

Begin all Circles where  
indicated and play  
clockwise from segment  
1 then with a 5 second  
pause between  
segments. Play each  
Circle once  
only.

Begin at cue in bottom  
of page 20

Tipt 3

Hn

Tipt 2

Tm 2, 3

Tipt 2

Tm 2, 3

Hn 2, 3

Begin of cue in segment 1  
of Circle 1

Pro

Fl.

23



202

21

page 20

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of various notes, rests, and dynamic markings. A handwritten instruction "Begin Circle Music 2." is written above the middle staff with an arrow pointing to a specific measure. The page is numbered "20" in the top left corner.

Trp 3

Hn

A musical score for the song 'The Rose Tree'. The score is written for two staves. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in common time. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The piano part features a prominent bass line with a 'Trm' (trill) marking. The score is marked with various dynamics such as 'p' (piano) and 'f' (forte). The lyrics 'The Rose Tree' are written below the piano part.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in a major key with a key signature of one flat. The piano accompaniment features a wavy line in the left hand, suggesting a tremolo or a specific rhythmic pattern. The lyrics are written below the vocal staff.

*The Rose Tree*

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in a major key with a key signature of one flat. The piano accompaniment features a wavy line in the left hand, suggesting a tremolo or a specific rhythmic pattern. The lyrics are written below the vocal staff.

begin of cue in segment 1  
of track 1

Begin of cue in segment 1 of Circle 1

Begin Circle Music 3

2



Handwritten musical score for "The Great Train Robbery". The score is written on multiple staves and includes the following elements:

- Instrumentation:** Piano (Pno.), Flute (Fl.), Harp (Hrp.), and Cello (Cel.).
- Tempo/Style:** The tempo is marked "Allegretto" and the style is "Romantic".
- Measure Numbers:** The score is divided into measures numbered 1 through 5.
- Dynamic Markings:** The score includes various dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), *ff* (fortissimo), and *sfz* (sforzando).
- Performance Instructions:** The score includes performance instructions such as "Begin at cue in segment 1", "Actual sound", and "Harp".
- Handwritten Annotations:** The score is heavily annotated with handwritten notes, including "Begin at cue in segment 1", "Actual sound", and "Harp".

1304

Poor

pp

begin at cue in segment 1  
of Circle 1

Begin Circle Music 3.

Handwritten musical score for multiple instruments. The score includes staves for Piano (Pno.), Harp (Hrp.), and other instruments. It features various musical notations such as notes, rests, and dynamic markings (pp, ff, mf, f, p, sfpz, sfz, sf). There are also performance instructions like "Actual sound" and "touch strings as node for 2nd partial harmonics". The score is divided into segments, with a large circled number 2 indicating a specific section. Arrows point to specific measures and dynamics throughout the score.

Poor Copy

Poor copy

Begin Circle 1

Handwritten musical score for a woodwind and brass ensemble. The score is organized into six numbered segments (1-6) and includes various musical notations and performance instructions.

**Segment 1:** Features Oboe 2 (Ob2) and Bassoon 1, 2 (Bsn1,2). The notation includes treble and bass staves with various time signatures and key signatures. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A handwritten instruction "Begin at cue in segment 1 of Circle 2" points to the start of the segment.

**Segment 2:** Features Clarinet 1 (Cl1) and Clarinet 2 (Cl2). The notation includes treble and bass staves. Dynamics include *mp* (mezzo-piano). A handwritten instruction "Begin Circle 1" points to the start of the segment.

**Segment 3:** Features Oboe 2 (Ob2) and Bassoon 1, 2 (Bsn1,2). The notation includes treble and bass staves. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A handwritten instruction "Begin at cue in segment 1 of Circle 3" points to the start of the segment.

**Segment 4:** Features Oboe 2 (Ob2) and Bassoon 1, 2 (Bsn1,2). The notation includes treble and bass staves. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A handwritten instruction "Begin at cue in segment 1 of Circle 3" points to the start of the segment.

**Segment 5:** Features Oboe 2 (Ob2) and Bassoon 1, 2 (Bsn1,2). The notation includes treble and bass staves. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). A handwritten instruction "Begin at cue in segment 1 of Circle 3" points to the start of the segment.

**Segment 6:** Features Oboe 2 (Ob2) and Bassoon 1, 2 (Bsn1,2). The notation includes treble and bass staves. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A handwritten instruction "Begin at cue in segment 1 of Circle 3" points to the start of the segment.

The score includes various musical notations such as notes, rests, and articulation marks. The notation is in treble and bass staves with various time signatures and key signatures.

Poor copy

Begin at cue in segment 1  
of Circle 2.

Begin Circle Music.

Musical score for the first system, featuring multiple staves with complex notation, including notes, rests, and dynamic markings such as *f* and *mp*.

Musical score for the second system, including a section marked with a circled '2' and dynamic markings *mp* and *pp*.

Musical score for the third system, featuring a section marked with a circled '3' and dynamic markings *f*, *mp*, and *p*.

Musical score for the fourth system, including multiple staves with complex notation and dynamic markings such as *mf*, *mp*, *p*, and *pp*.

Musical score for the fifth system, featuring a section marked 'Begin at end in segment 1 of Circle 3' and dynamic markings *mf*, *mp*, and *p*.

Musical score for the sixth system, including a section marked with a circled '2' and dynamic markings *mf*, *mp*, and *p*.

Begin at end in segment 1  
of Circle 3

Handwritten musical score for Trpt 4, Hn 1, Trm 1, and Tba. The score is divided into four numbered segments (1, 2, 3, 4) and includes various musical notations, dynamics, and performance instructions.

**Segment 1:** Trpt 4, Hn 1, Trm 1, Tba. Dynamics: *f*, *mp*, *p*. Performance instructions: *senza sord*, *sfz*, *ff*, *rit*.

**Segment 2:** Trpt 4, Hn 1, Trm 1, Tba. Dynamics: *sfz*, *ff*, *p*. Performance instructions: *senza sord*, *sfz*, *ff*, *rit*.

**Segment 3:** Trpt 4, Hn 1, Trm 1, Tba. Dynamics: *p*, *f*. Performance instructions: *senza sord*, *sfz*, *ff*, *rit*.

**Segment 4:** Trpt 4, Hn 1, Trm 1, Tba. Dynamics: *p*, *pp*. Performance instructions: *senza sord*, *sfz*, *ff*, *rit*.

Poor copy

3 of 1

on at end to segment 1

Circle 3

Handwritten musical notation on two staves. The top staff features a series of eighth notes with a crescendo hairpin and a dynamic marking of *p*. The bottom staff includes a series of eighth notes with a dynamic marking of *mp* and a crescendo hairpin.

Handwritten musical notation for measures 2 and 3. Measure 2 is marked with a circled '2' and includes staves for Trpt 4, Hn, and Tbn. Measure 3 is marked with a circled '3' and includes staves for Trpt 4, Hn, and Tbn. Dynamic markings include *sfz*, *mf*, and *f*.

Handwritten musical notation for measures 4 and 5. Measure 4 is marked with a circled '4' and includes staves for Trpt 4, Hn, and Tbn. Measure 5 is marked with a circled '5' and includes staves for Trpt 4, Hn, and Tbn. Dynamic markings include *f* and *p*.

Handwritten musical notation for measures 6 and 7. Measure 6 is marked with a circled '6' and includes staves for Trpt 4, Hn, and Tbn. Measure 7 is marked with a circled '7' and includes staves for Trpt 4, Hn, and Tbn. Dynamic markings include *pp* and *con Sord*.

Poor copy



2

110  $\text{♩} = 120$  Begin at cue in segment 6 of Circle 1

1 Tam-Tam (Water Gong) *ppp*

2 Tam-Tam (Water Gong) *ppp*

3 Gl Ch *ppp*

4 Tam-Tam *ppp*

Perc 6 *pp* *f* *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *pp*

Vc. *ppp*

Cb. *pppp*

unis. *div.*

120

Hrp.

Pno.

1 Tam-Tam *ff*

2 Tam-Tam *ff*

3 Tam-Tam *ff*

4 Tam-Tam *ff*

6 Gl Ch *ff* to Tam-Tam *ff*



Poor copy

24

Handwritten musical score for a string ensemble, measures 115-120. The score is written on ten staves. The first five staves represent the Violin I, Violin II, Viola, Violoncello, and Double Bass parts. The last five staves represent the Piano, Percussion, and other instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo marking is 120. The score is written in a cursive, handwritten style.

120

Handwritten musical score for percussion and other instruments, measures 120-125. The score is written on ten staves. The first five staves represent the Violin I, Violin II, Viola, Violoncello, and Double Bass parts. The last five staves represent the Piano, Percussion, and other instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *pp* (pianissimo). The tempo marking is 120. The score is written in a cursive, handwritten style.

to Tom-Toms

to Timb.

to Vbs.

to Marimba

to Drms. at Perc. 4 position



Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments and sections are: Pno. (Piano), Tam-Tam, Perc3 (Percussion 3), Vln.1 (Violin 1), Vln.2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff', 'f', 'p', and 'pp'. The notation is handwritten and appears to be a draft or a working score. The score is organized into measures, with some measures containing multiple notes or rests. The dynamic markings are placed below the staves, indicating the volume or intensity of the sound. The overall style is that of a traditional musical score, with a focus on the orchestral arrangement.

Handwritten musical score on multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- pp** (pianissimo) at the top of the first staff.
- Pluck string** written above the first staff.
- pp** (pianissimo) at the top of the second staff.
- to Tom Toms** written to the right of the second staff.
- to Tamb** written to the right of the third staff.
- to Vbs.** written to the right of the fourth staff.
- pp** (pianissimo) at the top of the fifth staff.
- to Marimba** written to the right of the fifth staff.
- Perc. 5 to Gl. Ch. at Perc. 6 position** written to the right of the sixth staff.
- to h. Drms at Perc. 4 position** written to the right of the sixth staff.
- pp** (pianissimo) at the top of the seventh staff.
- pp** (pianissimo) at the top of the eighth staff.
- pp** (pianissimo) at the top of the ninth staff.
- pp** (pianissimo) at the top of the tenth staff.
- pp** (pianissimo) at the top of the eleventh staff.
- pp** (pianissimo) at the top of the twelfth staff.
- pp** (pianissimo) at the top of the thirteenth staff.
- pp** (pianissimo) at the top of the fourteenth staff.
- pp** (pianissimo) at the top of the fifteenth staff.
- pp** (pianissimo) at the top of the sixteenth staff.
- pp** (pianissimo) at the top of the seventeenth staff.
- pp** (pianissimo) at the top of the eighteenth staff.
- pp** (pianissimo) at the top of the nineteenth staff.
- pp** (pianissimo) at the top of the twentieth staff.
- pp** (pianissimo) at the top of the twenty-first staff.
- pp** (pianissimo) at the top of the twenty-second staff.
- pp** (pianissimo) at the top of the twenty-third staff.
- pp** (pianissimo) at the top of the twenty-fourth staff.
- pp** (pianissimo) at the top of the twenty-fifth staff.
- pp** (pianissimo) at the top of the twenty-sixth staff.
- pp** (pianissimo) at the top of the twenty-seventh staff.
- pp** (pianissimo) at the top of the twenty-eighth staff.
- pp** (pianissimo) at the top of the twenty-ninth staff.
- pp** (pianissimo) at the top of the thirtieth staff.
- pp** (pianissimo) at the top of the thirty-first staff.
- pp** (pianissimo) at the top of the thirty-second staff.
- pp** (pianissimo) at the top of the thirty-third staff.
- pp** (pianissimo) at the top of the thirty-fourth staff.
- pp** (pianissimo) at the top of the thirty-fifth staff.
- pp** (pianissimo) at the top of the thirty-sixth staff.
- pp** (pianissimo) at the top of the thirty-seventh staff.
- pp** (pianissimo) at the top of the thirty-eighth staff.
- pp** (pianissimo) at the top of the thirty-ninth staff.
- pp** (pianissimo) at the top of the fortieth staff.
- pp** (pianissimo) at the top of the forty-first staff.
- pp** (pianissimo) at the top of the forty-second staff.
- pp** (pianissimo) at the top of the forty-third staff.
- pp** (pianissimo) at the top of the forty-fourth staff.
- pp** (pianissimo) at the top of the forty-fifth staff.
- pp** (pianissimo) at the top of the forty-sixth staff.
- pp** (pianissimo) at the top of the forty-seventh staff.
- pp** (pianissimo) at the top of the forty-eighth staff.
- pp** (pianissimo) at the top of the forty-ninth staff.
- pp** (pianissimo) at the top of the fiftieth staff.
- pp** (pianissimo) at the top of the fifty-first staff.
- pp** (pianissimo) at the top of the fifty-second staff.
- pp** (pianissimo) at the top of the fifty-third staff.
- pp** (pianissimo) at the top of the fifty-fourth staff.
- pp** (pianissimo) at the top of the fifty-fifth staff.
- pp** (pianissimo) at the top of the fifty-sixth staff.
- pp** (pianissimo) at the top of the fifty-seventh staff.
- pp** (pianissimo) at the top of the fifty-eighth staff.
- pp** (pianissimo) at the top of the fifty-ninth staff.
- pp** (pianissimo) at the top of the sixtieth staff.
- pp** (pianissimo) at the top of the sixty-first staff.
- pp** (pianissimo) at the top of the sixty-second staff.
- pp** (pianissimo) at the top of the sixty-third staff.
- pp** (pianissimo) at the top of the sixty-fourth staff.
- pp** (pianissimo) at the top of the sixty-fifth staff.
- pp** (pianissimo) at the top of the sixty-sixth staff.
- pp** (pianissimo) at the top of the sixty-seventh staff.
- pp** (pianissimo) at the top of the sixty-eighth staff.
- pp** (pianissimo) at the top of the sixty-ninth staff.
- pp** (pianissimo) at the top of the seventieth staff.
- pp** (pianissimo) at the top of the seventy-first staff.
- pp** (pianissimo) at the top of the seventy-second staff.
- pp** (pianissimo) at the top of the seventy-third staff.
- pp** (pianissimo) at the top of the seventy-fourth staff.
- pp** (pianissimo) at the top of the seventy-fifth staff.
- pp** (pianissimo) at the top of the seventy-sixth staff.
- pp** (pianissimo) at the top of the seventy-seventh staff.
- pp** (pianissimo) at the top of the seventy-eighth staff.
- pp** (pianissimo) at the top of the seventy-ninth staff.
- pp** (pianissimo) at the top of the eightieth staff.
- pp** (pianissimo) at the top of the eighty-first staff.
- pp** (pianissimo) at the top of the eighty-second staff.
- pp** (pianissimo) at the top of the eighty-third staff.
- pp** (pianissimo) at the top of the eighty-fourth staff.
- pp** (pianissimo) at the top of the eighty-fifth staff.
- pp** (pianissimo) at the top of the eighty-sixth staff.
- pp** (pianissimo) at the top of the eighty-seventh staff.
- pp** (pianissimo) at the top of the eighty-eighth staff.
- pp** (pianissimo) at the top of the eighty-ninth staff.
- pp** (pianissimo) at the top of the ninetieth staff.
- pp** (pianissimo) at the top of the ninety-first staff.
- pp** (pianissimo) at the top of the ninety-second staff.
- pp** (pianissimo) at the top of the ninety-third staff.
- pp** (pianissimo) at the top of the ninety-fourth staff.
- pp** (pianissimo) at the top of the ninety-fifth staff.
- pp** (pianissimo) at the top of the ninety-sixth staff.
- pp** (pianissimo) at the top of the ninety-seventh staff.
- pp** (pianissimo) at the top of the ninety-eighth staff.
- pp** (pianissimo) at the top of the ninety-ninth staff.
- pp** (pianissimo) at the top of the one hundredth staff.

Poor copy



## 24

Blow through the instrument with  
a rising and falling wind sound

20

[illegible]

1 *senza sord* *pp* *mp* *ppp* *n*

Trm 2 *senza sord* *pp* *mp* *ppp* *n*

3 *senza sord* *pp* *mp* *ppp* *n*

Tba *senza sord* *pp* *mp* *ppp* *n*

Blow through the instrument with a rising and falling wind sound

*p* *mf* *p*

Farewell Music (Der Abschied from  
Mahler's Das Lied von der Erde)

Ob 1 *senza sord* *pp* *mp* *ppp* *n*

Trpt 1 *senza sord* *pp* *mp* *ppp* *n*

4 *senza sord* *pp* *mp* *ppp* *n*

Hn 1 *senza sord* *pp* *mp* *ppp* *n*

24 *senza sord* *pp* *mp* *ppp* *n*

Trm 2 *senza sord* *pp* *mp* *ppp* *n*

Hrp *senza sord* *pp* *mp* *ppp* *n*

Pno *senza sord* *pp* *mp* *ppp* *n*

Tom-Toms *senza sord* *pp* *mp* *ppp* *n*

1 *senza sord* *pp* *mp* *ppp* *n*

2 *senza sord* *pp* *mp* *ppp* *n*

3 *senza sord* *pp* *mp* *ppp* *n*

Perc *senza sord* *pp* *mp* *ppp* *n*

4 *senza sord* *pp* *mp* *ppp* *n*

5 *senza sord* *pp* *mp* *ppp* *n*

6 *senza sord* *pp* *mp* *ppp* *n*

Cb *senza sord* *pp* *mp* *ppp* *n*

to H Cym

to L Cym

to Gl

to B.Drm. at Perc 5 position

to Gong at Perc 6 position

ough the instrument with  
and falling wind sound

pp

sfz

con sord

pp

p

mf

p

# Farewell Music (Der Abschied from Mahler's Das Lied von der Erde)

rit

20.

senza sord

senza sord

mf

mf

mf

mf

to H. Cym

to L. Cym

to Gl.

to B. Drm at Perc 5 position

to Gong at Perc 6 position

mp

mp

Popr copy

Cb

Fl

Pn

Per

Sop

Pn

Perc

Sop

Fl.

2

Pno

Actual sound

keys: Touch strings & for 3rd part harmonics

512

2d

Poor copy

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *pp* (pianissimo), *ff* (fortissimo), *sfz* (sforzando), and *ppp* (pianississimo). Performance instructions like "On strings" and "On keys" are present. The score is divided into two systems by a vertical line.

Handwritten musical score on five staves. The notation includes notes, rests, and dynamic markings. Key markings include *pp*, *ppp*, and *pppp*. Performance instructions include "Actual sound", "On strings", "On keys", "Touch strings at node for 3rd partial harmonics", "Gliss slowly on strings", "pppp semper", and "to H Cvm". The score is divided into two systems by a vertical line.



Handwritten musical score for "The Great Wall" by John Adams. The score is written on multiple staves, including:

- Gong**: Staves 6 and 7.
- Cb.** (Cello): Staff 8.
- Fl.** (Flute): Staves 1 and 2.
- Pno** (Piano): Staves 3 and 4.
- Perc.** (Percussion): Staves 5 through 10.
- Sop.** (Soprano): Staff 11.

The score includes numerous performance instructions and dynamics, such as:

- On strings**, **On keys**, **Touch strings at nod for 3rd partial harmonics**.
- Actual sound** (with a drawing of a string).
- to H. Cym.** (to Harmonic Cymbal).
- to L. Cym.** (to Low Cymbal).
- ppp** (pianississimo), **pp** (pianissimo), **p** (piano), **f** (forte), **ff** (fortissimo).
- Ac** (Acoustic), **Ubs** (Upright Bass), **Gl.** (Glockenspiel), **BDrm.** (Bass Drum).
- 5** (measure rest), **5** (measure rest).
- ta-mm wawa** (Soprano vocal line).

A handwritten musical score on three staves. The top staff is labeled "Pno." and contains wavy lines representing piano accompaniment. The middle staff is labeled "Perc1,2" and contains rhythmic notation with notes and rests. The bottom staff is labeled "Sop." and contains vocal melody with lyrics written below it. The lyrics are: "tai-mm wawawa-mm oi-a-ie ta-mm tai-o-mm ka-o-a-o-i-mm ka-o-". Above the lyrics, there are various musical markings including slurs, accents, and dynamic markings like "p" and "pp". A note at the bottom left says "+ over the notes indicates moting; note the strings about 1 inch from the pegs with one hand while playing".

Handwritten musical score on multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- pp** (pianissimo) and **pppp** (pianississimo) dynamic markings.
- On strings** and **On keys** instructions.
- Actual sound** and **Gliss slowly on strings** notes.
- Touch strings at node for 3rd partial harmonics** instruction.
- to H Cym.** and **to L Cym.** markings.
- semper** markings.
- 5** and **3** fingerings.
- ta-mm wawawawawawa-mm ta-mm** and **ka-o-a-o-i-mm ka-o-a-o-i-mm wawawawawa** rhythmic patterns.

ing: note the strings about 1 inch from the pegs with one hand while playing with the other

Poor Copy



Pno.

Perc

Sop

1 H Cym

2 L Cym

5 4 3 4 5 rit molto

pp p rit pp sfz p sfz p np

wa wa wa wa wa wa wa wa mm on aie la mm la mm la mm

Fl.

Pno.

Perc

♩ = 52

1 pp1

2 pp1

On strings On keys

ff ff sfz

ff sfz

ff sfz

ff sfz

ff sfz

ff sfz

pp

pp

Fl.

1 pp

2 pp

pp

pp

Actual sound

(b b a)

Touch strings at note

Handwritten musical score for guitar and piano, page 30. The score is divided into two systems, each with a guitar staff and a piano staff. The guitar staff includes fingerings and dynamics like 'ff' and 'sfz'. The piano staff includes dynamics like 'pp' and 'f'. The score is written in a handwritten style with various musical notations including notes, rests, and slurs.

Handwritten musical score for three staves (4, 5, 6). Staff 4 is labeled 'B Dm.' and 'H 5/2'. Staff 5 is labeled 'Gang' and 'f'. Staff 6 is labeled 'pp' and 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on a grand staff with five systems. The instruments are Flute (Fl.), Piano (Pno.), Percussion (Perc.), and Soprano (Sop.). The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, sfz, mp). There are also handwritten annotations in the right margin, including "Actual sound", "Touch strings at node for 3rd partial harmonics", "to Gl. Ch at Perc 6 position", and "b=100". The lyrics "taimmm taimmm-a taimmm-a-ku-u" are written at the bottom.

5 *Gl Ch*

Perc *Temp.*

6 *b lat*

Sop.

*mp p mf p f*

ku-u- mm ka-i-o-u-a-u- mm ka-i-o-a-i-u- mm-u- mm-u-

Sop.

*p mp p mp p pp segue*

u - e - a - o - umm e - i - umm e - i

3 of 1

Poor Copy

ff sfz f sfz f

pp f

pp f

f

f

tol Dm

Actual sound

(bass)

On keys Touch strings at node for 3rd partial harmonics

sfz to Gl. Ch at Perc 6 position

Tempo

p=100

pp sfz p sfz p sfz p mp sfz p mp p mp

taimmm a taimmm a taimmm a ku u mmm mmm a ku u mmm

to B Dm at Perc 5 position

pp to Gl Ch.

mf p f ff pp p mp

a u mmm ka i o a i u mmm u i mmm u mmm i e e a i o u

p mp p p pp segue

e i umm e i

Poor copy

Hrp.

Pno

Torn-Toms

to H. Cym

Tomb. PP

to L. Cym

L Drms.

to Gl

Perc4

B. Drm PP

to Gl Ch. at Perc 6 position

Gl Ch. PP

to Gong

Sop.

3 4 5 4 5  
stz p stz p p stz p stz PP PP  
la-mm la-mm ka-o-u la-mm la-mm

Cb.

Ob. 1

Hn.

2,4

Hrp.

Pno.

Perc. 3

4

6

H. Cym

to H. Cym

L. Cym

to L. Cym

P Vbs.

to A.C.

Gl

to A.C.

Gong

to A.C.

24

Poor copy

♩ = 52 Farewell Music

27

Ch. at Perc 6 position

Handwritten musical notation for a vocal line, featuring lyrics and dynamic markings.

4 5 4 5 5

sfz p p sfz p sfz pp pp

la-l-mm ka-l-o-u la-l-mm la-l-mm

40

Handwritten musical score for multiple instruments, including woodwinds, strings, and percussion.

mf mp sfz ff

to A.C. to H. Cym. to L. Cym.



2,4

Hrp.

Pno.

1

2

Perc.3

4

6

Sop.

Cb.

3 of

Poor copy

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line on the third staff.

**Section 1 (Staves 1-3):**

- Staff 1: *mf* (mezzo-forte)
- Staff 2: *mp* (mezzo-piano), *to AC* (tutti o cello)
- Staff 3: *ff* (fortissimo), *to L. Cym* (tutti o cello)

**Section 2 (Staves 4-10):**

- Staff 4: *mp* (mezzo-piano), *to H. Cym* (tutti o cello)
- Staff 5: *ff* (fortissimo), *to L. Cym* (tutti o cello)
- Staff 6: *mp* (mezzo-piano), *to H. Cym* (tutti o cello)
- Staff 7: *mp* (mezzo-piano), *to L. Cym* (tutti o cello)
- Staff 8: *mp* (mezzo-piano), *to H. Cym* (tutti o cello)
- Staff 9: *mp* (mezzo-piano), *to L. Cym* (tutti o cello)
- Staff 10: *mp* (mezzo-piano), *to H. Cym* (tutti o cello)

The score includes various musical notations such as notes, rests, and dynamic markings. The notation is handwritten and appears to be a sketch or a working draft. The staves are numbered 1 through 10 on the left margin.

Poor copy



Poor copy

107

Ob. 1

13 Hn

24 Hn

Hrp

Pno

1 Perc 2

6 Gong

Sop.

Cb.

ka-i-o-u-i

ka-i-o-u-ka-i-o-u-i

50°

Morendo...

Ob. 1

Hrp

Pno

5 Perc

6 Gong

Sop

Cb.

pp

ppp

pppp

ppppp

Poor copy

24

28

Handwritten musical score for a piece, likely a piano or organ. The score is written on ten staves. The first four staves contain a complex melodic line with many accidentals and dynamic markings. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score is marked with 'p' (piano) and 'mf' (mezzo-forte) dynamics. There are also some handwritten notes and markings, including 'p' and 'mf' in the first staff, and 'p' and 'mf' in the second staff. The word 'kai-ou' is written in the third staff, and 'kai-o-u-kai-ou' is written in the fourth staff. The word 'p' is written in the fifth staff, and 'p' is written in the sixth staff. The word 'p' is written in the seventh staff, and 'p' is written in the eighth staff. The word 'p' is written in the ninth staff, and 'p' is written in the tenth staff.

Morendo...

Handwritten musical score for a piece, likely a piano or organ. The score is written on ten staves. The first four staves contain a complex melodic line with many accidentals and dynamic markings. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a bass clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a bass clef and a key signature of one flat. The score is marked with 'pp' (pianissimo) and 'pppp' (pianississimo) dynamics. There are also some handwritten notes and markings, including 'pp' and 'pppp' in the first staff, and 'pp' and 'pppp' in the second staff. The word 'tai mm' is written in the third staff, and 'niente' is written in the fourth staff. The word 'pp' is written in the fifth staff, and 'pp' is written in the sixth staff. The word 'pppp' is written in the seventh staff, and 'pppp' is written in the eighth staff. The word 'pppp' is written in the ninth staff, and 'pppp' is written in the tenth staff.

Handwritten musical score on ten staves. The notation includes various dynamic markings such as *pp*, *ppp*, and *ppppp*, and the word *niente*. The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. The score ends with a double bar line.

Deo Gratias  
August, 1975

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